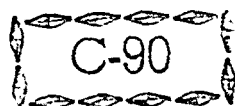


DUE DATE SLIP**GOVT. COLLEGE, LIBRARY**

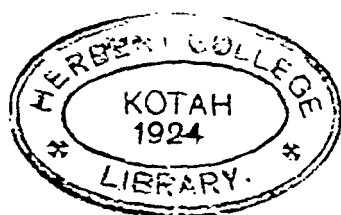
KOTA (Raj.)

Students can retain library books only for two weeks at the most.

| BORROWER'S No. | DUE DATE | SIGNATURE |
|-------------------|----------|-----------|
| | | |



THE PICTORIAL GUIDE TO
MODERN HOME NEEDLECRAFT





Here are a few of the many useful articles for which full working directions are given in the appropriate sections of this book.

THE PICTORIAL GUIDE TO MODERN HOME NEEDLECRAFT

Edited by
CATHERINE FRANKS, A.R.C.A.



THE TIMES OF INDIA
BOMBAY AND CALCUTTA

COPYRIGHT
E 138

CONTENTS

PART I THE BASIC PRINCIPLES

| | PAGE |
|---------------------------------|------|
| <i>Tools</i> | 9 |
| <i>Hemming</i> | 11 |
| <i>Running</i> | 12 |
| <i>Back Stitching</i> | 13 |
| <i>Processes</i> | 14 |
| <i>Cutting Out</i> | 19 |
| <i>Fitting</i> | 21 |
| <i>Correcting</i> | 24 |

PART II THE SEWING MACHINE

| | |
|--------------------------------------|----|
| <i>Its Care and Upkeep</i> | 26 |
| <i>Correcting Faults</i> | 27 |
| <i>Mending By Machine</i> | 31 |
| <i>The Attachments</i> | 32 |
| <i>Seams</i> | 44 |
| <i>Darts</i> | 52 |

PART III DRESSMAKING

| | |
|--|-----|
| <i>Patterns</i> | 54 |
| <i>Altering Lengths and Widths</i> | 55 |
| <i>Adaptations for Flares</i> | 57 |
| <i>Adaptations for Pleats</i> | 58 |
| <i>Adaptations for New Styles</i> | 60 |
| <i>Taking Measurements</i> | 62 |
| <i>Drafting</i> | 65 |
| <i>Basic Patterns</i> | 66 |
| <i>Pattern Making</i> | 71 |
| <i>Blouses</i> | 71 |
| <i>Skirts</i> | 73 |
| <i>Dresses</i> | 76 |
| <i>Collars</i> | 79 |
| <i>French Modelling</i> | 81 |
| <i>Sleeves</i> | 83 |
| <i>Hems</i> | 88 |
| <i>Neatening Edges</i> | 97 |
| <i>Embroidered Edges</i> | 105 |
| <i>Checks and Plain Bands</i> | 107 |
| <i>Whipped and Picoted Edges</i> | 109 |
| <i>Zip Fasteners</i> | 112 |

| | |
|---------------------------------------|-----|
| <i>Continuous Wraps</i> | 113 |
| <i>Plackets</i> | 114 |
| <i>Bound Openings</i> | 115 |
| <i>Collars</i> | 116 |
| <i>Yoke and Waist Joins</i> | 121 |
| <i>Fastenings</i> | 128 |
| <i>Necktie</i> | 136 |
| <i>Pressing</i> | 138 |
| <i>Decorative Stitches</i> | 141 |
| <i>Ruched Trimmings</i> | 145 |
| <i>Pleats</i> | 146 |
| <i>Frills</i> | 148 |
| <i>Gauging or Shirring</i> | 151 |
| <i>Smocking</i> | 153 |
| <i>Hand Tucks</i> | 155 |
| <i>Arrow Heads</i> | 156 |
| <i>Petersham Bands</i> | 157 |
| <i>Belts</i> | 159 |
| <i>Pockets</i> | 160 |
| <i>Shoulder Straps</i> | 164 |

PART IV SIMPLE TAILORING

| | |
|-----------------------------------|-----|
| <i>Patterns</i> | 168 |
| <i>Revers</i> | 172 |
| <i>Canvas</i> | 173 |
| <i>Linings</i> | 174 |
| <i>Paddings</i> | 176 |
| <i>Turning Garments</i> | 178 |

PART V UNDERWEAR

| | |
|--|-----|
| <i>Sewing on Buttons</i> | 179 |
| <i>Nightdress</i> | 180 |
| <i>Brassière</i> | 183 |
| <i>Suspender Belt</i> | 184 |
| <i>Knickers</i> | 185 |
| <i>Petticoat</i> | 187 |
| <i>Pyjamas</i> | 189 |
| <i>A Man's Shirt</i> | 192 |
| <i>Children's Garments</i> | 194 |
| <i>Finishings</i> | 197 |
| <i>Clothes for a Small Boy</i> | 211 |

| | PAGE | | PAGE |
|--|------|---------------------------------|------|
| PART VI | | <i>Drawn Thread Work</i> | 263 |
| HOUSEHOLD AND GARMENT | | <i>Appliqué</i> | 265 |
| RENOVATIONS | | <i>Cross Stitch</i> | 266 |
| <i>Darning</i> | 215 | <i>Canvas Work</i> | 267 |
| <i>Table Linen</i> | 216 | <i>Metal Decorations</i> | 268 |
| <i>Mending Woollen Cloth</i> | 218 | <i>Threads to Use</i> | 269 |
| <i>Mending Knitted Fabrics</i> | 219 | <i>Templates</i> | 270 |
| <i>Patching</i> | 220 | <i>Designs to Copy</i> | 271 |
| <i>Mending Gloves</i> | 222 | | |
| <i>Bed Linen</i> | 223 | PART IX | |
| <i>General Repairs</i> | 224 | HOUSEHOLD FURNISHINGS | |
| <i>Giving Garments New Style</i> | 225 | <i>Curtains</i> | 275 |
| <i>Cutting-down for Children's Wear</i> | 231 | <i>Cushions</i> | 277 |
| <i>Enlarging Children's Woollies</i> | 232 | <i>Loose Covers</i> | 278 |
| <i>Removing Stains</i> | 233 | <i>Lampshades</i> | 281 |
| | | <i>Quilts</i> | 282 |
| | | <i>Rugs</i> | 284 |
| PART VII | | | |
| KNITTING AND CROCHET | | PART X | |
| <i>Knitting Stitches</i> | 235 | MISCELLANEOUS WORK | |
| <i>Plain and Purl Patterns</i> | 237 | <i>Leather Work</i> | 287 |
| <i>Buttonholes and Eyelets in Knitting</i> | 238 | <i>Fur Work</i> | 290 |
| <i>Increasing and Decreasing</i> | 239 | <i>Millinery</i> | 292 |
| <i>Ribbings</i> | 241 | <i>Tassels</i> | 297 |
| <i>Making Lace Patterns</i> | 243 | <i>Weaving</i> | 299 |
| <i>A Simple Draft</i> | 245 | <i>Marking Linen</i> | 303 |
| <i>Socks</i> | 246 | <i>Mending Carpets and Mats</i> | 304 |
| <i>Gloves</i> | 248 | <i>Hints for Easy Work</i> | 305 |
| <i>Making-up Knitted Garments</i> | 249 | <i>Apron Patterns</i> | 309 |
| <i>Crochet</i> | 250 | <i>Marking Guides</i> | 311 |
| <i>Crocheted Blankets</i> | 251 | <i>Crossway from Scraps</i> | 312 |
| | | <i>Cords</i> | 313 |
| PART VIII | | <i>Fringes</i> | 314 |
| EMBROIDERY | | <i>Mitres</i> | 315 |
| <i>Tools</i> | 252 | <i>Bows</i> | 316 |
| <i>Stitches</i> | 253 | <i>Quilting</i> | 317 |
| <i>Felt Work</i> | 261 | | |

INTRODUCTION

IT IS quite evident that there is a revival of interest in the more homely and everyday needlecrafts—needlework, dressmaking, knitting and the making-up of household linen. The needlewoman herself is partly responsible; she has demanded more attractive materials from the manufacturer, who has readily acceded, and has encouraged artists to make better designs for his materials, and the weaver to devise more interesting textures for his cloth. The chemist's work must not be overlooked; he has invented ways of making cheap materials more attractive and more durable, and the needlewoman has been only too glad to take advantage of this.

Who has not gone to a large store and been bewildered by the vast array of even the cheapest materials? Designs are so much more interesting than they were only a year or two ago, pattern is made not only by application (print), but by the choice and method of weaving with threads spun in all sorts of different ways; even knitting wools can now be bought in great variety so that jumpers, etc., can be made to match either a skirt of finest cloth or a coat of multi-coloured tweed.

To help the needlewoman make the most of all these advantages, this book has been compiled on a very practical basis, so that the best can be got at the least cost. The contents take the form of a running commentary on all the processes met with in needlecraft; it is not concerned with phases of passing fashions, but with the basic principles and methods that should be known and which are likely to be needed by the average woman who makes clothes. No expensive tools nor any that cannot be obtained easily will be required to carry out the work; all possible pitfalls have been considered and explained; it was not intended to show what to make but how to make, and if the directions are studied carefully there will be little for the needlewoman to learn, except the actual experience. The inexperienced worker will find it a great advantage to be able to refer in a moment to a process that she is not sure how to carry out.

Dressmaking is taken right from its fundamentals, the simplest processes are carefully illustrated so that the worker, with no previous knowledge of the craft, could achieve a finished product by following step by step through this book, without wasting time in rectifying mistakes which would otherwise be made through ignorance of the subject. The woman with an inventive bent will find all she needs, as the limitations of material and method are explained in such a way that she will know what is possible and what to avoid. The section on pattern-making should prove both helpful and interesting. Directions are given for making the basic patterns from individual measurements and how to use these patterns, or blocks, as they are called, to construct any style of garment required. This alone will save a great deal of money, and the needlewoman will be able to adapt her pattern to her own peculiar requirements instead of relying on bought paper patterns which are cut by the thousand to standard measures. Basic patterns for dresses, blouses, nightwear and children's garments are all considered, and the methods of adapting these to various styles are shown by representative designs. Every pattern problem can be solved from these illustrations.

Although hand work has been mentioned wherever possible, it has not been given great importance, because few women have the time or the inclination to

spend unnecessary hours sewing by hand when the machine can do it so much more quickly and, in some cases, more strongly and with better effect.

The section on renovating will be interesting to everyone, and especially to those who are called upon to be constantly thinking out new ways of making one garment last until it is absolutely impossible to wear any longer. Ideas are given for making children's woollies last twice as long and how to cut down adults' garments for children. There are suggestions for turning garments and giving them new style, all of which will be welcomed by those who buy good materials in the beginning but who have to make their clothes last, and by studying these suggestions the worker will soon be able to carry out her own ideas for making clothes last for more than one season.

There are no directions for knitting jumpers, but there are knitting hints on what to do and why. Shapings and patterns are discussed, a draft is given for a knitted jumper and from these, other styles can be evolved, or sizes of existing directions can be adapted very easily. Reasons are given for the importance of the position of increasings and decreasings; and the methods of inventing lace and rib patterns are fully described.

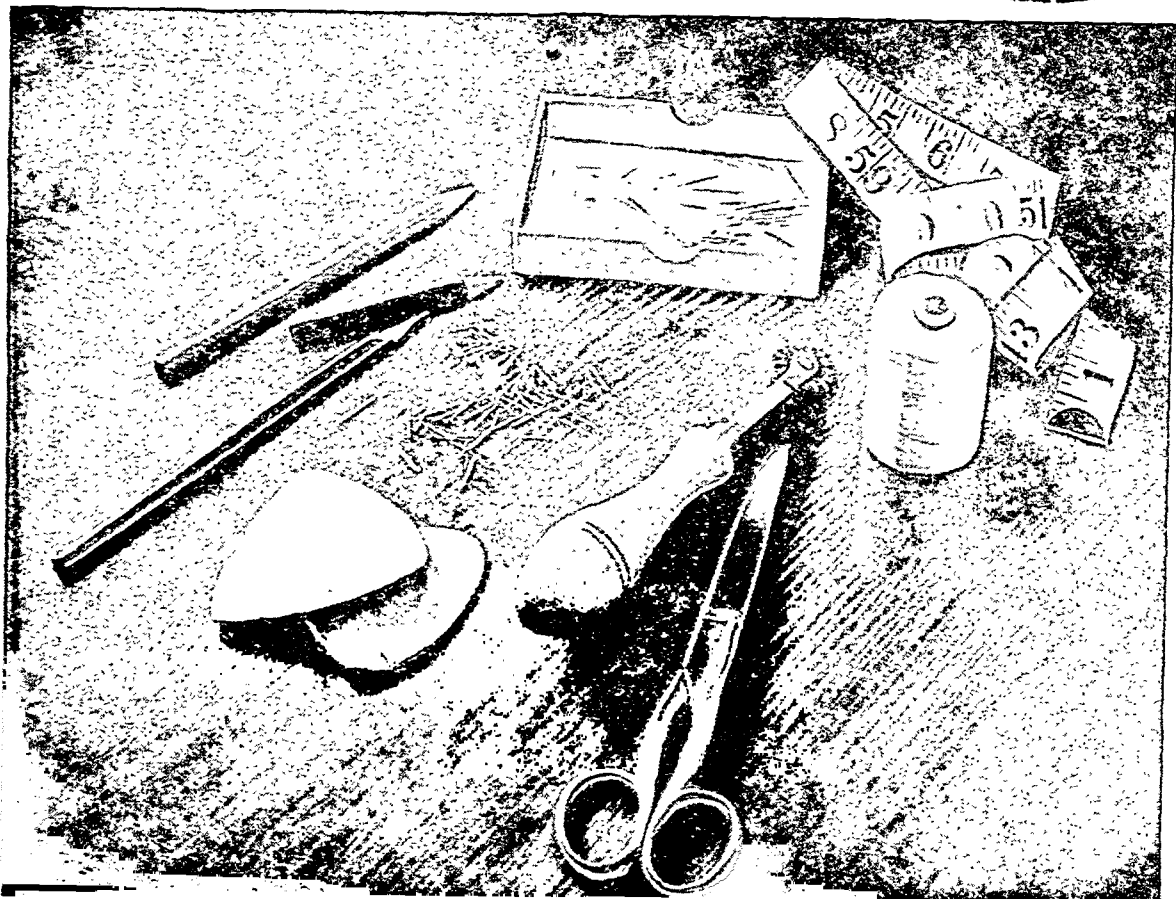
Besides the practical side of needlework, one large section has been devoted to the decorative needlecraft of embroidery. The instructions develop from elementary, simple stitches like running, stem, back and chain stitches and their variations, to the more advanced work required for decorating table linen. The embroideress will find the templates for making designs and hints on using them and the methods of transferring design on to material very helpful and of great use. Through these directions she will save money otherwise spent on transfers which are so seldom suitable for the method of work. Bought transfers are seldom made for special types of work desired; a design for line stitchery or canvas work is quite unsuited to Italian quilting, for instance, and by the time the worker has learnt something of the requirements of stitchery from this section she will be a little more discriminating in her choice of design.

Weaving is becoming a popular craft, and so the elements of it have been included here. The larger looms are rather costly for only occasional use and so the one illustrated is the simplest kind of braid loom which is quite cheap and for which a number of uses will be found, from making belts and strips for dress decoration to curtain bands. The other specimens on cards illustrate the possible varieties of texture. Scarves and table runners and wide strips for cushion covers can be woven on a simple table loom. A very large loom to stand against a wall is sold for making rugs; this is not expensive but it takes a lot of room. There is such an unlimited scope for the making of lamp-shades that some suggestions are given.

The allied crafts of rug making, millinery and leather work are dealt with in separate sections in outline: each contains enough information for the average worker to make the simpler things, and here again those who like to invent their own styles have been catered for.

To keep the book within the scope of practical uses, the art of mending in all sorts of materials and for all kinds of purposes is fully dealt with. Patches on cotton, wool and knitted fabric; invisible and ordinary darning and various other repairs have been included.

PART I BASIC SEWING



TOOLS AND HOW TO CHOOSE THEM

A careful choice of tools will help the worker to enjoy needle-craft. They will go a long way towards the smooth running of the work, and the worker need never feel exasperated because her tools will not function properly.

Above is a collection of tools needed in the preliminary work of pattern making and cutting-out. They are:—

Cutting-out scissors which should not be less than 7 ins. long and must be of reliable make to withstand hard use, especially if much heavy material is to be worked upon.

Pins. These must be of rustless steel so that they do not mark the most delicate fabric. The two most useful sizes are "lils" which are only $\frac{1}{2}$ in. long and "standard" which are 1 in. long.

Tracing wheel. Used chiefly for marking paper patterns. It should consist of one finely-spiked wheel, with very sharp points which will not tear the pattern paper.

Chalk. A special compressed french chalk is sold for marking materials; it can be bought in red and white for marking dark or light materials.

Tacking cotton. A cheap, soft cotton, wound on spools, can be purchased for tacking and tracing. It is so soft that it cannot tear the material when stitches are being removed.

Inch tape. This is a most important item in the list of tools. Buy as good a one as you can afford; it should be printed on good quality linen so that it does not split or shrink.

Pencils. A soft black lead pencil will be required for marking out patterns, and red and blue pencils will be useful for marking directions.

TOOLS AND HOW TO CHOOSE THEM

continued

Now we come to the tools which are used during the processes of making garments.

Small scissors with very sharp points to be used when unpicking or removing tacks. They should not be more than 4 ins. long.

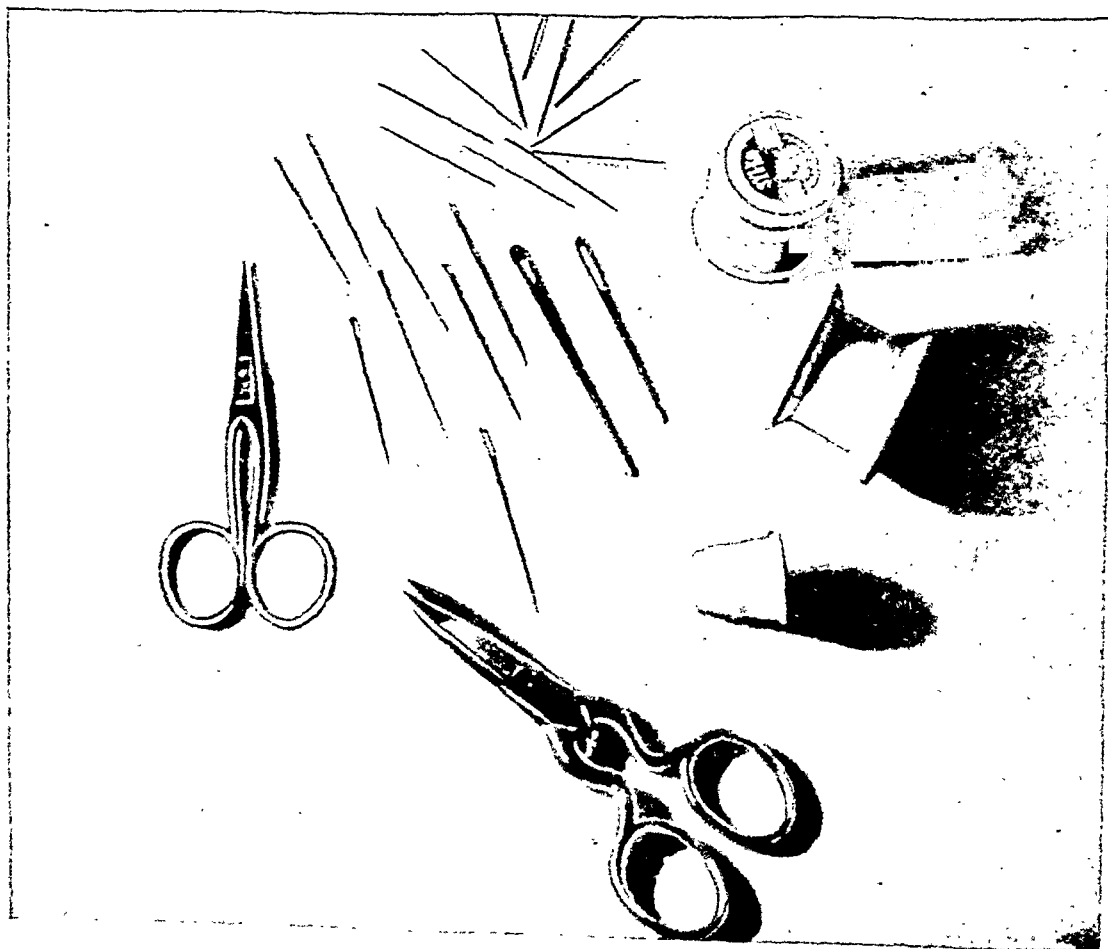
Buttonhole scissors. These scissors are so made that by adjustment of the screw various-sized buttonholes can be cut.

Needles. A large assortment of sewing needles of reliable make should be owned by every needlewoman. The plated kind are the best, because they cannot mark white material. Sizes should range from 1's for very coarse woollen cloth to 8's for fine silks. An assortment of crewel and tapestry needles should be available, too. The crewel needles have much longer eyes than sewing needles and are used for most kinds of decorative stitches. The tapestry needles are blunt, much coarser and have very large eyes, and are used for canvas work.

Thimble. A thimble of silver, bone or composition should be chosen in preference to one of cheap metal, which will be liable to mark the material and also rub the working thread. The thimble must fit the middle finger comfortably; if it should be a little loose, wrap a piece of tissue paper round the finger before putting the thimble on.

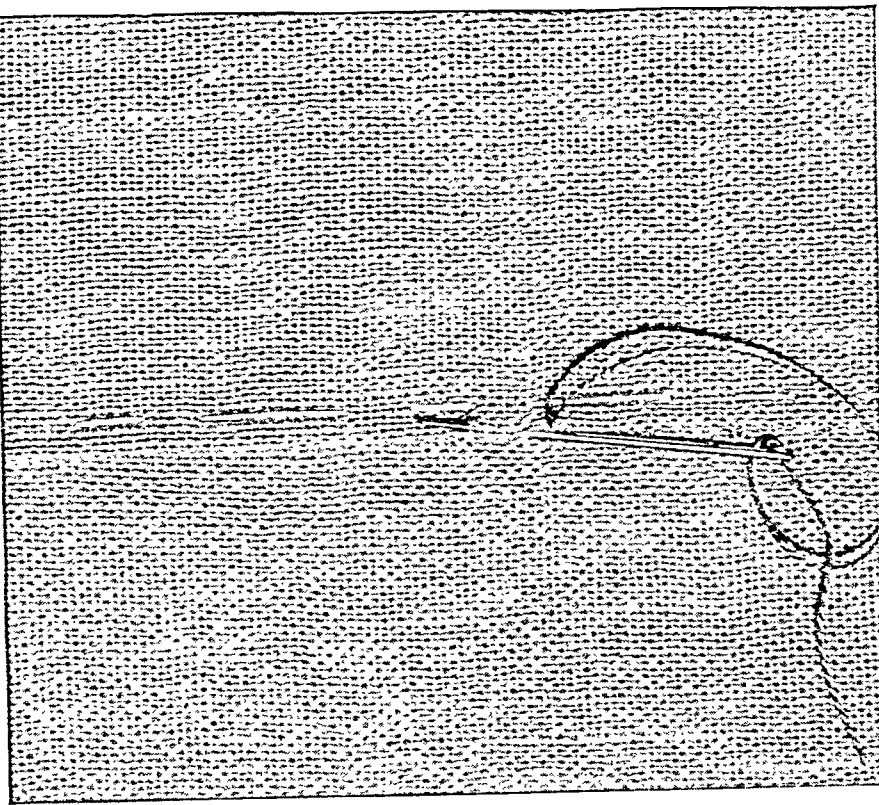
Sewing cotton. Sewing cotton can be used for the heavier kinds of lingerie, shirts and children's wear, which will be made almost entirely by machine. It is not very good to use by hand because it is a little stiff and is inclined to knot quickly.

Sylko. For hand sewing, use sylko, which is a soft mercerised cotton. It can be bought in a very wide range of colours so that it will be easy to match it to material. If it is impossible to match the colour exactly, choose one a little darker than the cloth.

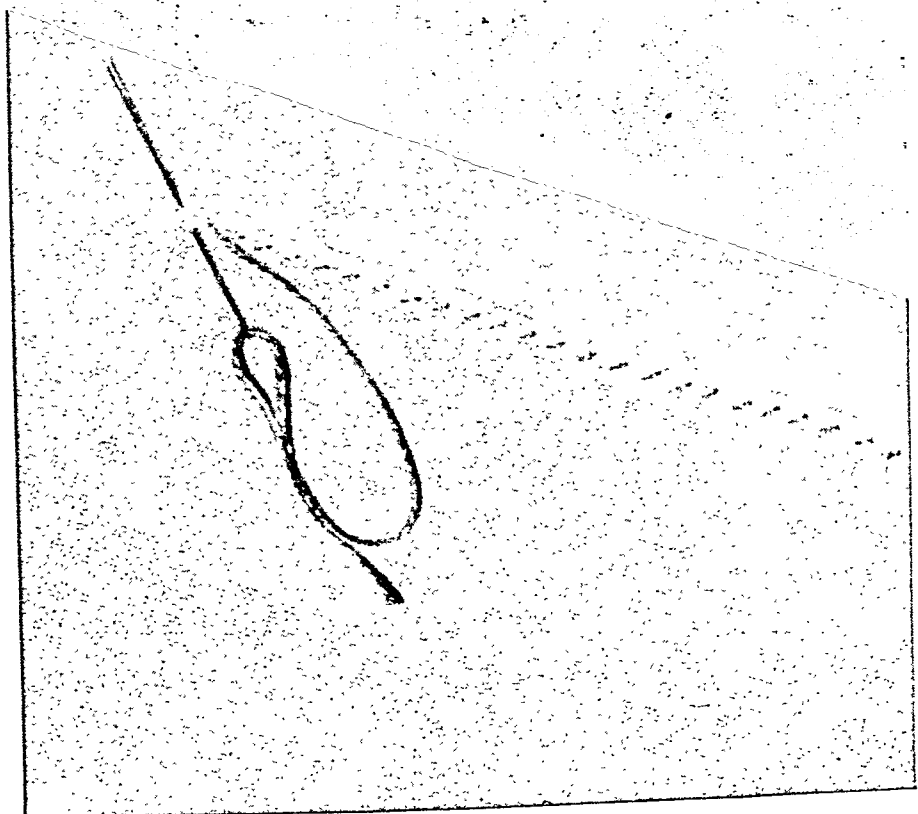


HEMMING

There are two methods of hemming which should be known to the needlewoman. One is the kind used in needlework as apart from dressmaking, when strength is more important than appearance, and the other is invisible hemming, used in dressmaking.



1. Invisible hemming. Very little thread, if any, is seen on the right side. To work, use cotton or sylko in a No. 7 needle, bring the thread out of the edge of the fold, pick up only one thread of material, pass the needle back into the fold and slip it along for $\frac{1}{8}$ in. Repeat the process to the end of the work.

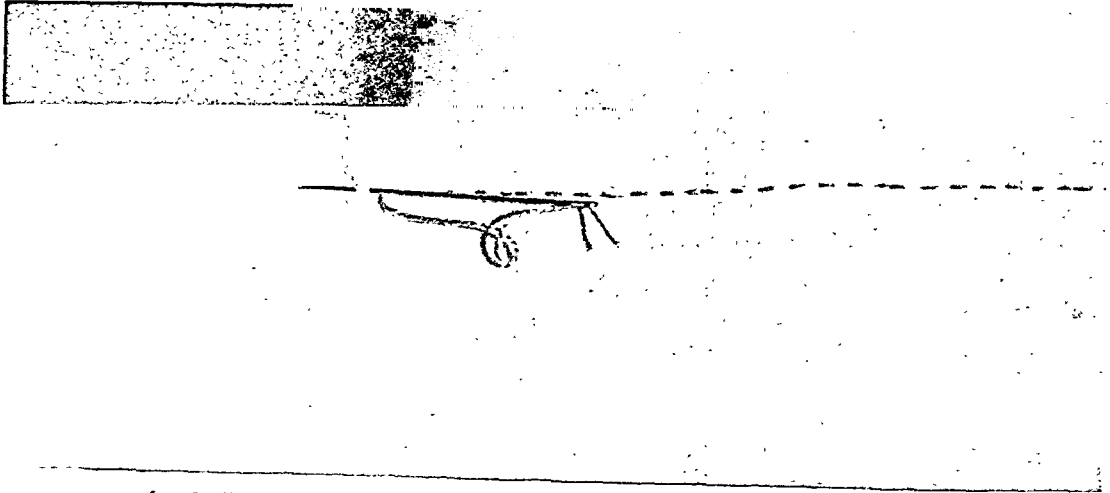


2. Hemming for needlework; as much of the thread shows on the right side as on the wrong. It is used when seams and other joins must be done by hand. Seldom used in dressmaking.

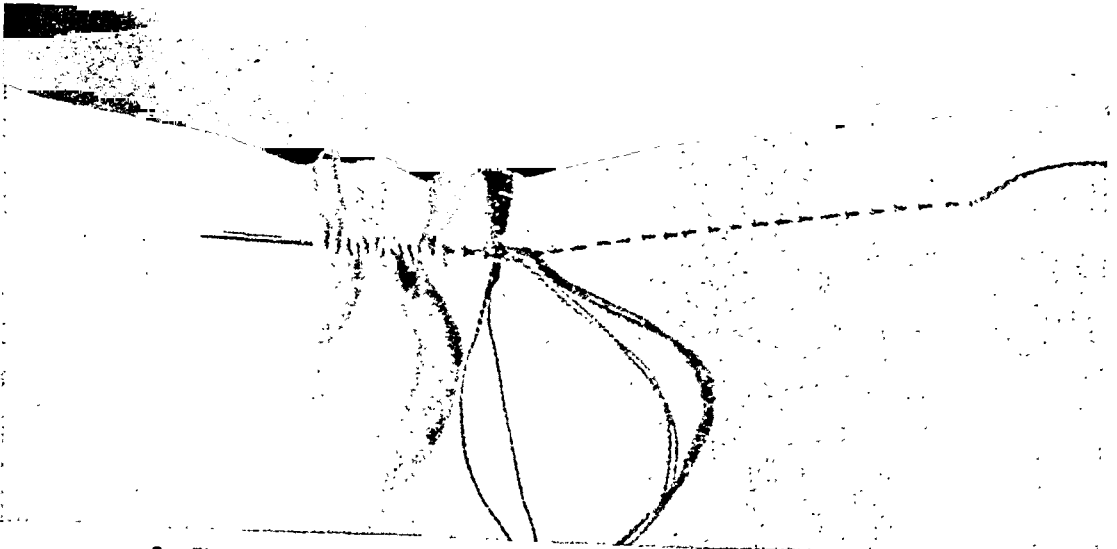
RUNNING

A running stitch is often used when it is not possible or convenient to employ the sewing machine. For extra strength a back stitch should be worked every sixth or seventh stitch. Gathering threads are put in with running stitch when the thread must be very securely fastened at the beginning of the work, and the

entire length of the row must be worked with the same thread. When neatening an edge with facing, the upper fold of the cross-way material is sewn down with running stitches. Tucks on fine material should be worked with hand running in preference to machine work.



1. **Ordinary running.** The stitches on both sides of the material should be the same length. If the running is to be worked in a straight line, one thread may be pulled out of the material to serve as a guiding mark. Where the running is to sew a seam, an occasional back stitch must be worked to prevent the thread pulling up the work.

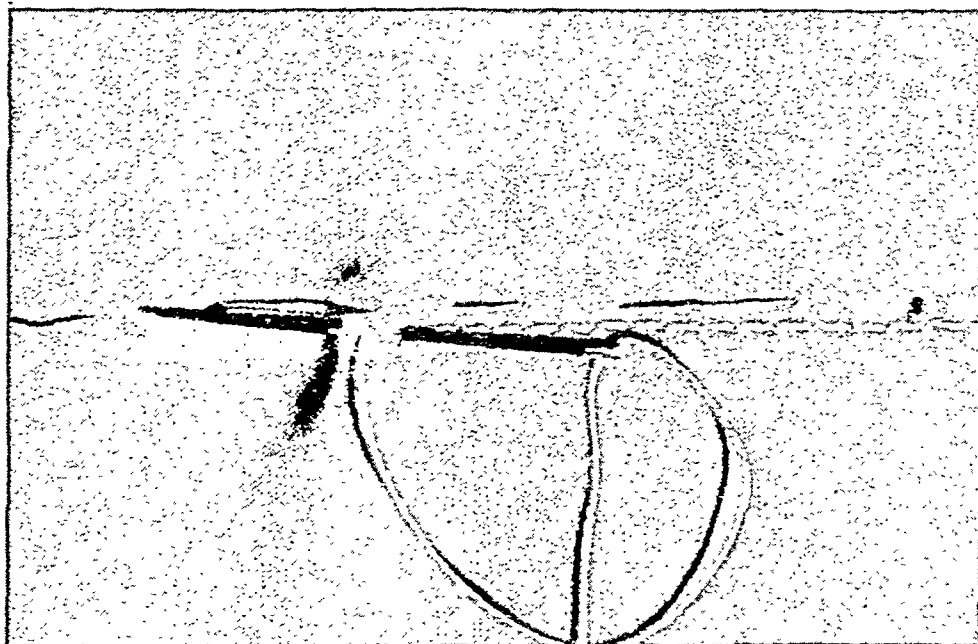


2. **Fly-running.** A very quick method of putting in long gathering threads. Hold the needle firmly between thumb and fore-finger and push it with the thimble on the second finger. With the other hand move the material backwards and forwards in front of the point of the needle, while pulling the material on to the needle with the thumb and finger holding the needle. When the needle becomes full, slip the material along the thread. This method needs a little practice in order to push the needle and pull the material with the same hand.

A very strong stitch giving three threads to each stitch. It is used in needlework to sew on ribbons and tapes, it is seldom used in dressmaking because it tends to tighten the material. To give a good appearance the stitches must be regular and fairly short. This

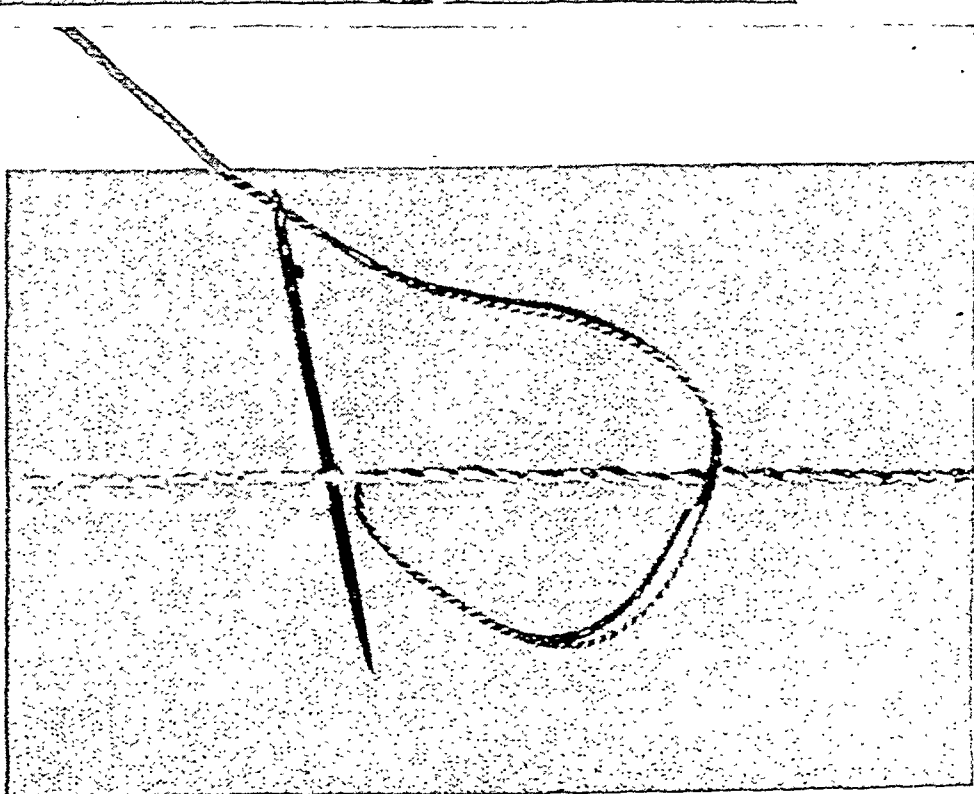
BACK STITCH

stitch is useful when very strong work is required and the machine is not available; the best results will be gained with stitches about $\frac{1}{8}$ in. long for general work.

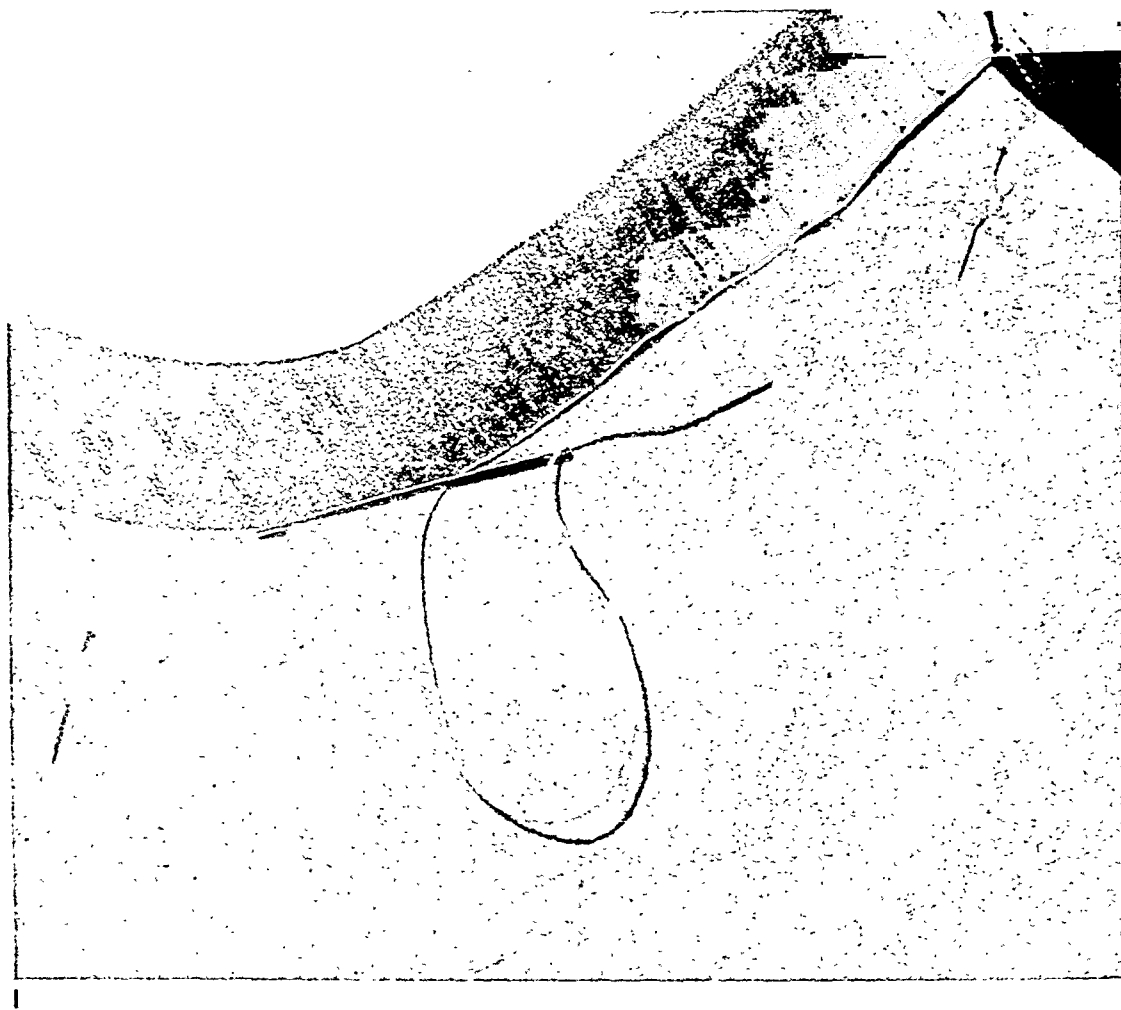


1. To work; take up a stitch about $\frac{1}{4}$ in. long. Pull the thread through and insert the needle about one thread before the point where the first stitch began. Take up a further stitch by bringing the needle out about $\frac{1}{4}$ in. beyond the point where the thread issues. (This gives a stitch about $\frac{1}{4}$ in. in length on the underside). Pull the thread through and reinsert the needle at the point where the thread issues, and continue.

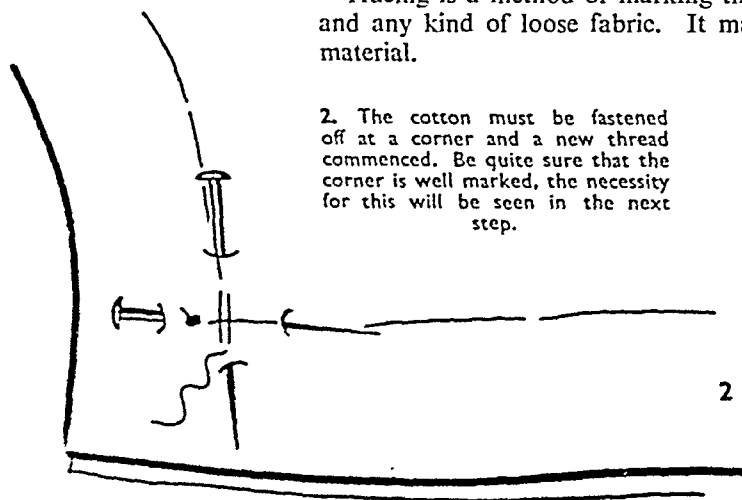
2. Back stitching can be used as a decoration; work with thick threads in two colours, the stitching in a light colour and the whipping or threading in the dark colour. It will be necessary to turn hems to be decorated in this way on to the right side. Back stitch is used in quilting because it holds the several layers of material together firmly.



OUTLINING BY TRACING



Tracing is a method of marking the shapes of patterns on to silks and any kind of loose fabric. It may be used on single or double material.



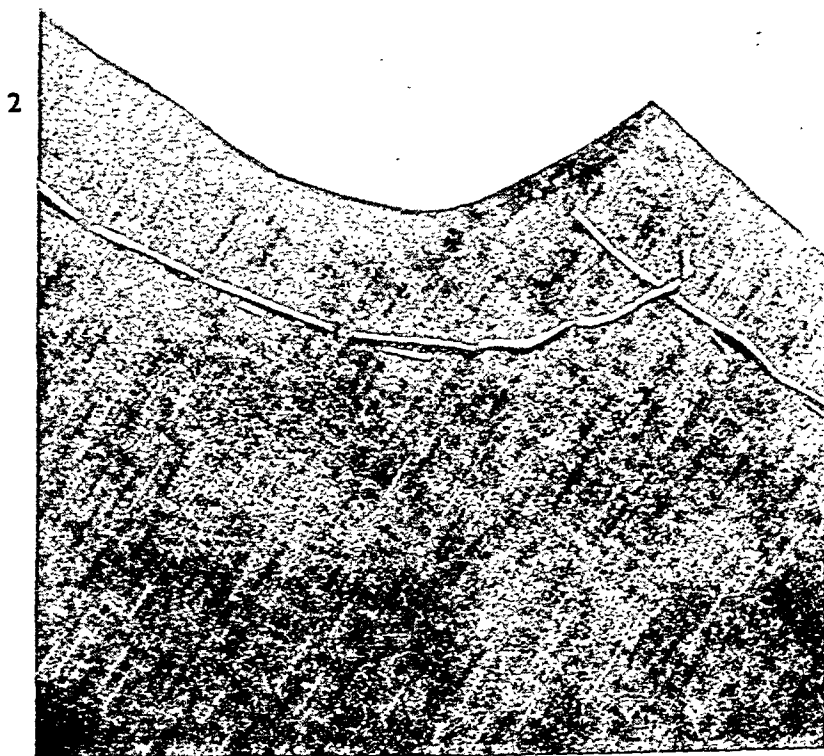
2. The cotton must be fastened off at a corner and a new thread commenced. Be quite sure that the corner is well marked, the necessity for this will be seen in the next step.

1. Thread the needle with soft white tacking cotton; make a knot at the end and proceed to work stitches of equal length round the edge of the pattern, picking up only a small amount of the top layer of cloth.

OUTLINING BY TRACING *continued*



1. Remove the pattern and, if the shape is to be marked on a second layer, put pins through the two thicknesses of cloth, following the tracing lines. Corners must be marked with two pins crossing (see *illustration*). All curving lines must be particularly well marked with pins put in very close together. Remember that well-shaped lines are very important in needlecraft.



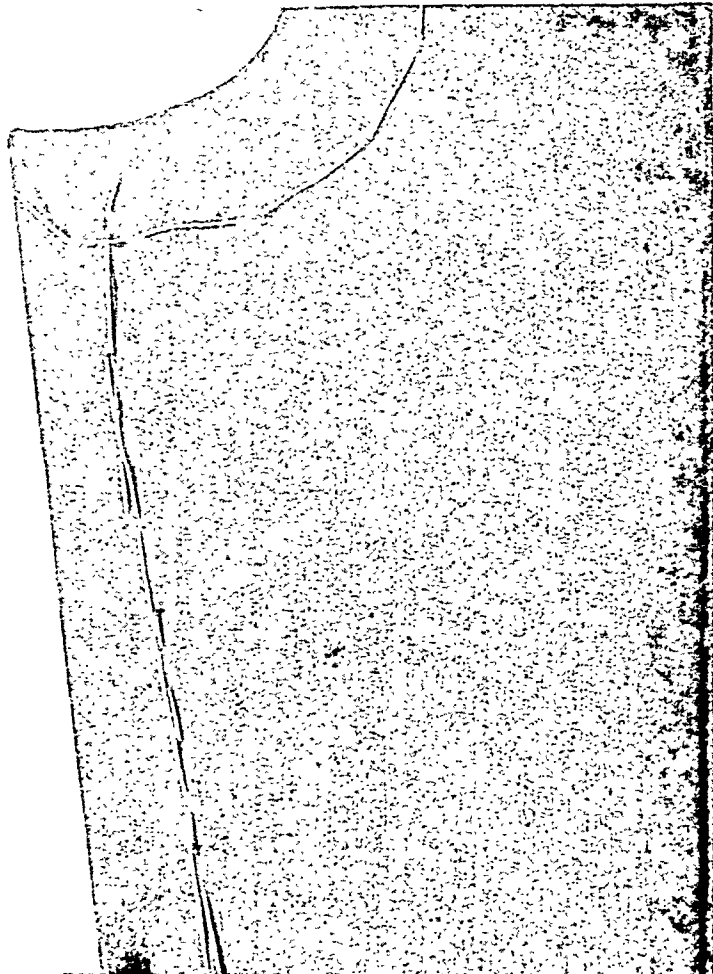
2. Turn the work over and follow the lines of pins in tracing lines, picking up only a small amount of cloth at each pin. Then take out all pins and open the work. Because modern materials are fine and often loosely woven, the tracing method is more satisfactory than tailor tacking; there are no loose ends to fall out of the seam when the material is being handled; also the tracing forms continuous lines along the seam which are much easier to follow than loose ends of cotton.

PINNING SEAMS

After tracing the pattern on to the material, and cutting out carefully, the next important process in dressmaking is the pinning together of seams, preparing them for sewing. Tracing lines must be placed parallel, all corners and other repeating points must be together.

The pins must be fairly close and follow the tracings in a good line. Lines are very important as a good line makes a well-fitting garment and a crooked line makes a crooked seam which never hangs well.

1. In pinning a side seam, begin at the top or under-armhole. Start at the neck end of a shoulder seam, and at the top of a sleeve seam. A flat seam must be held as flat as possible. It should be kept on the table and not held over the fingers. Seams on velvet should be pinned with the pins at right angles to the tracing lines.



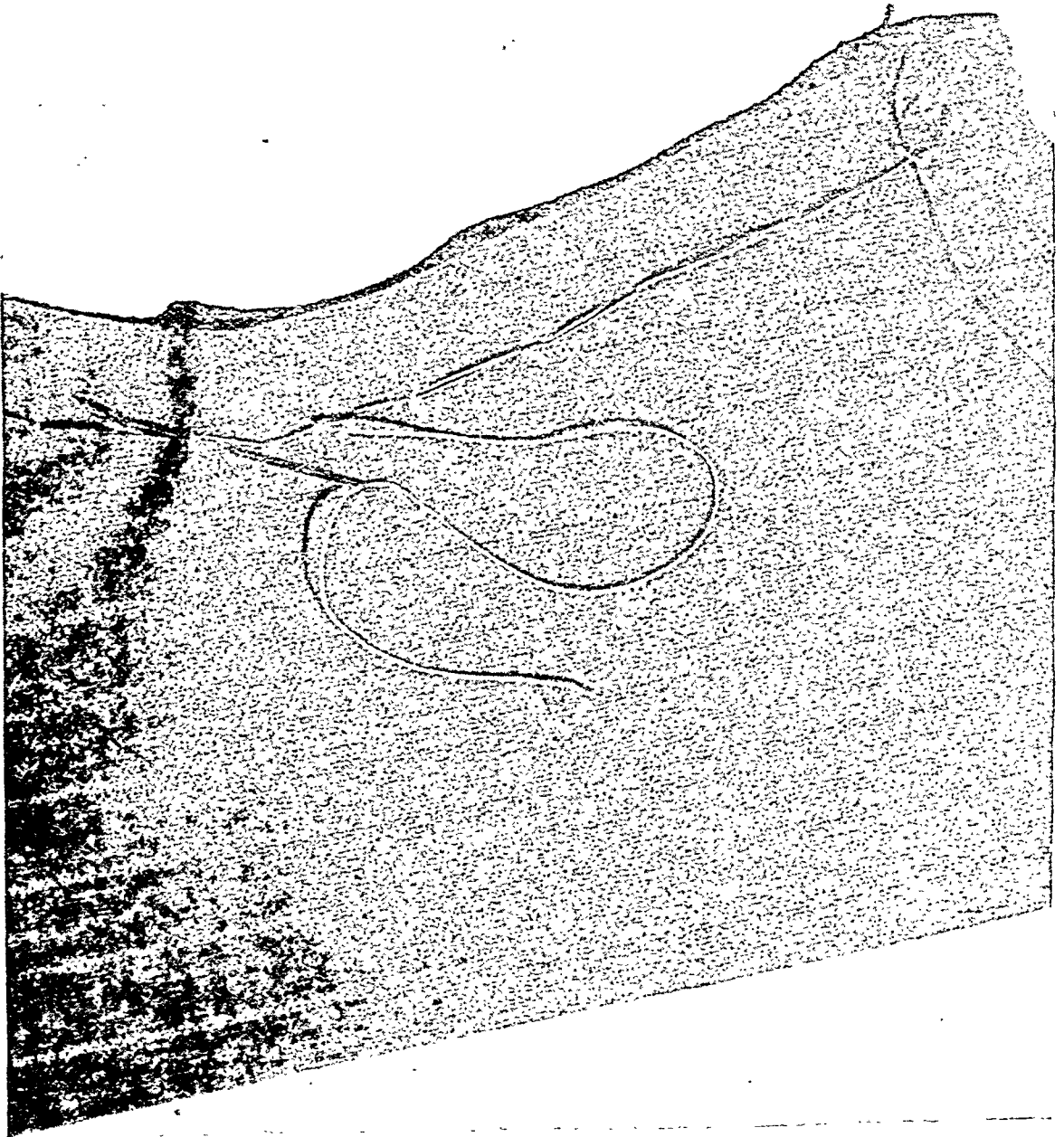
2

2. In pinning a seam where extra fullness has to be allowed between one layer of material and another—as, for instance, at a bodice seam or an elbow joint—the work is held over the fingers with the larger piece of material on top. The extra fullness is eased on to the under layer as shown in the illustration and pinned at right angles to the seam line.

TACKING SEAMS

Never begrudge the time spent on carefully tacking a garment; a well-tacked seam is an easy seam to stitch. Tack a seam in the same direction that it was pinned. The best method is to use a No. 6 sewing needle with soft tacking cotton; make a knot in the cotton and work with stitches of either equal length of 1 in. or of alternate lengths of 1 in. and $\frac{1}{2}$ in., in both cases pick up about

$\frac{1}{4}$ in. of material. Flimsy or springy materials will require stitches of about half these lengths. Always keep flat seams on the table while tacking; do not hold the work over the fingers. When tacking seams take care to keep the tracing lines together and to fasten the cotton on and off strongly. Do not tighten the thread or it will break when the garment is handled when fitting.

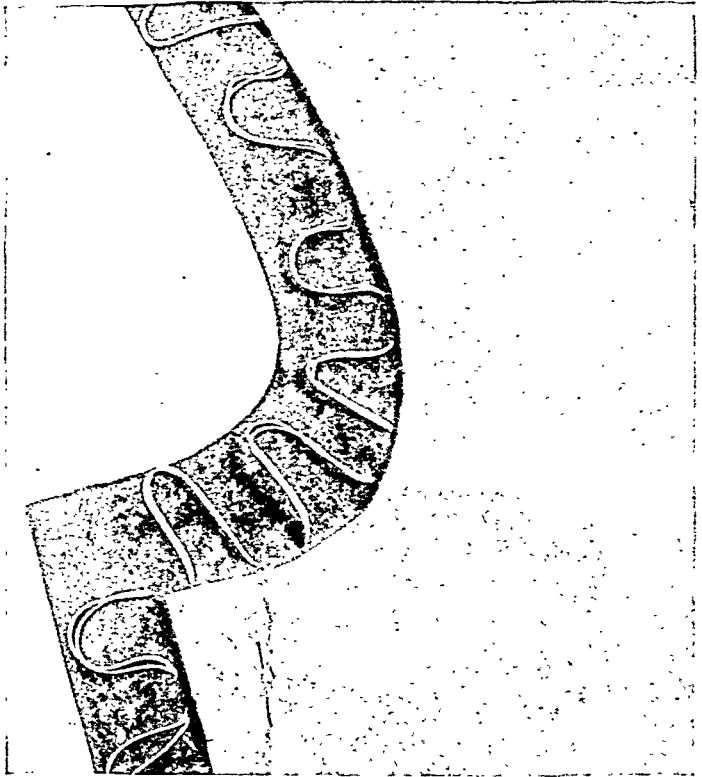


OUTLINING BY TAILOR TACKING

Tailor tacking is a very old method of transferring the shape of a pattern on to material. It is only used on double cloth, and is not always suitable for the looser woven cloths.

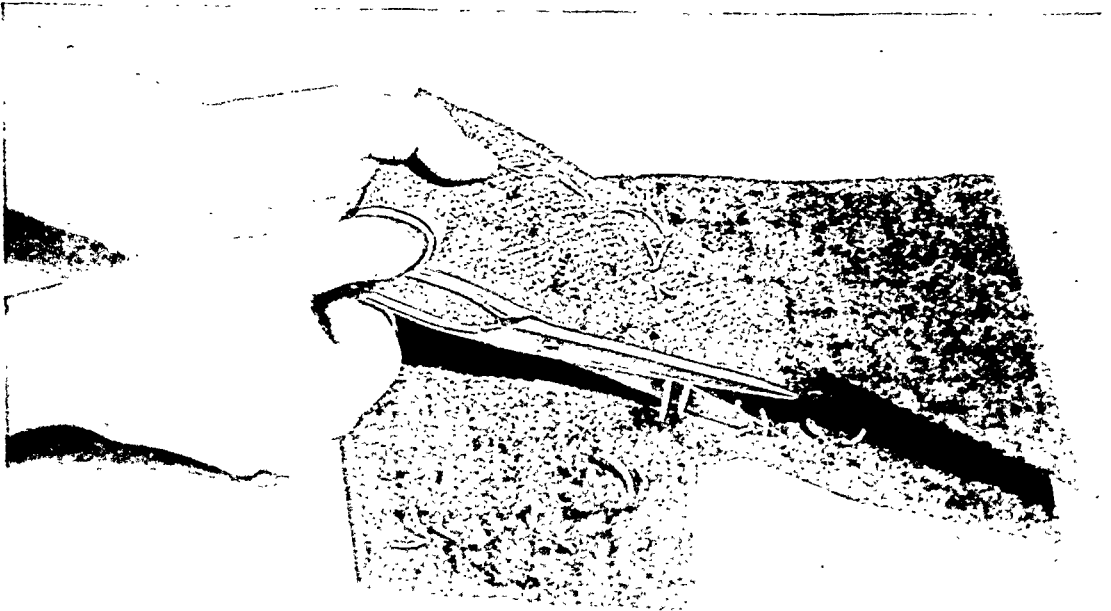
1. Thread a needle with a very long double thread of soft tacking cotton and proceed to outline the edge of the pattern with tacking stitches passing through both layers of material. Be sure that one stitch ends and another begins at a corner. The cotton between every stitch is left in a long loop.

2. Remove the pattern and open the tackings as far as the loose stitches will allow. Cut the strands which are stretched between the two materials, thus leaving the outline of the pattern marked out in ends of cotton. This type of tacking is not used for thin materials.

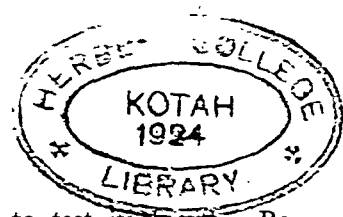


1

2



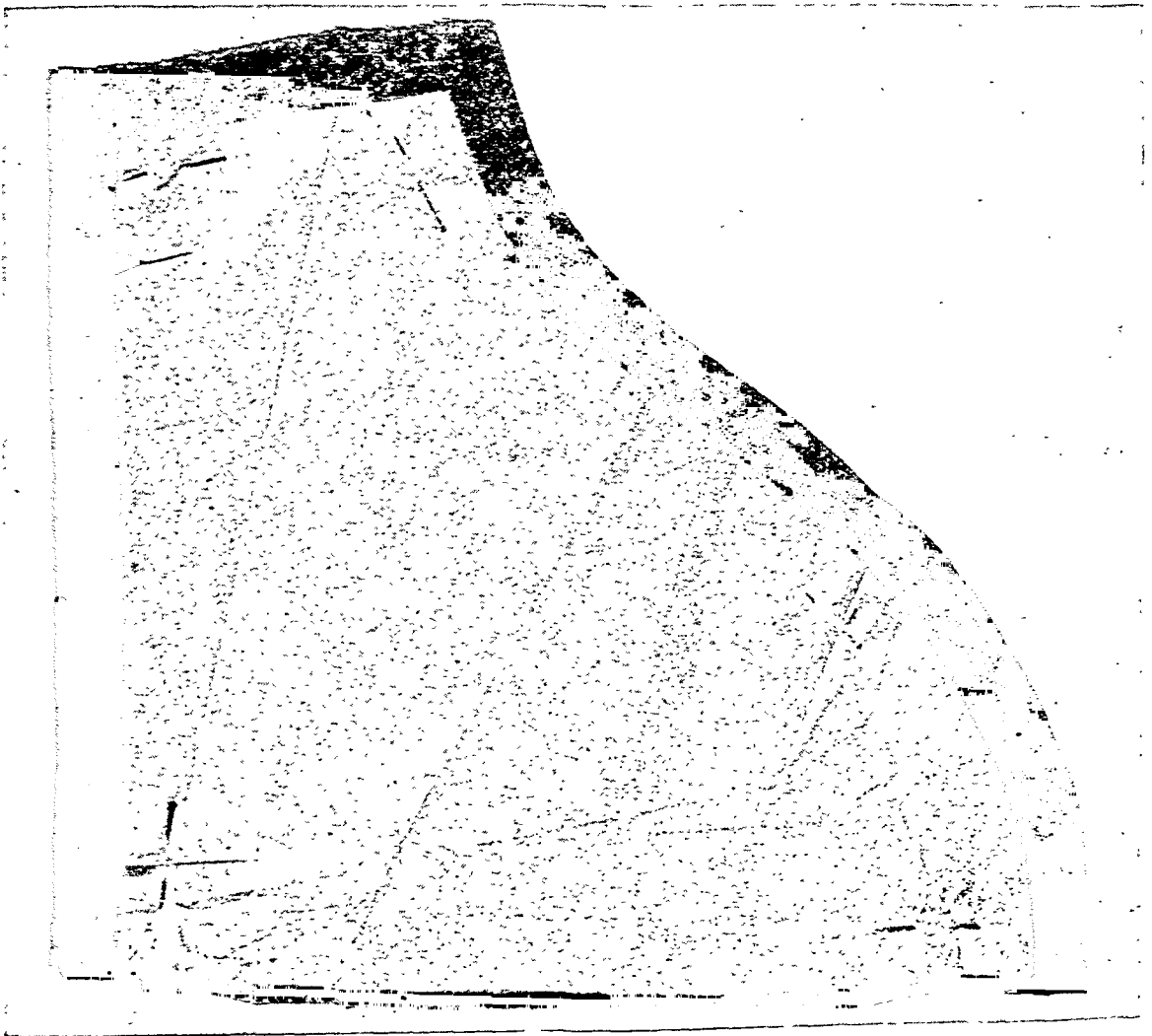
CUTTING OUT WITH TURNINGS



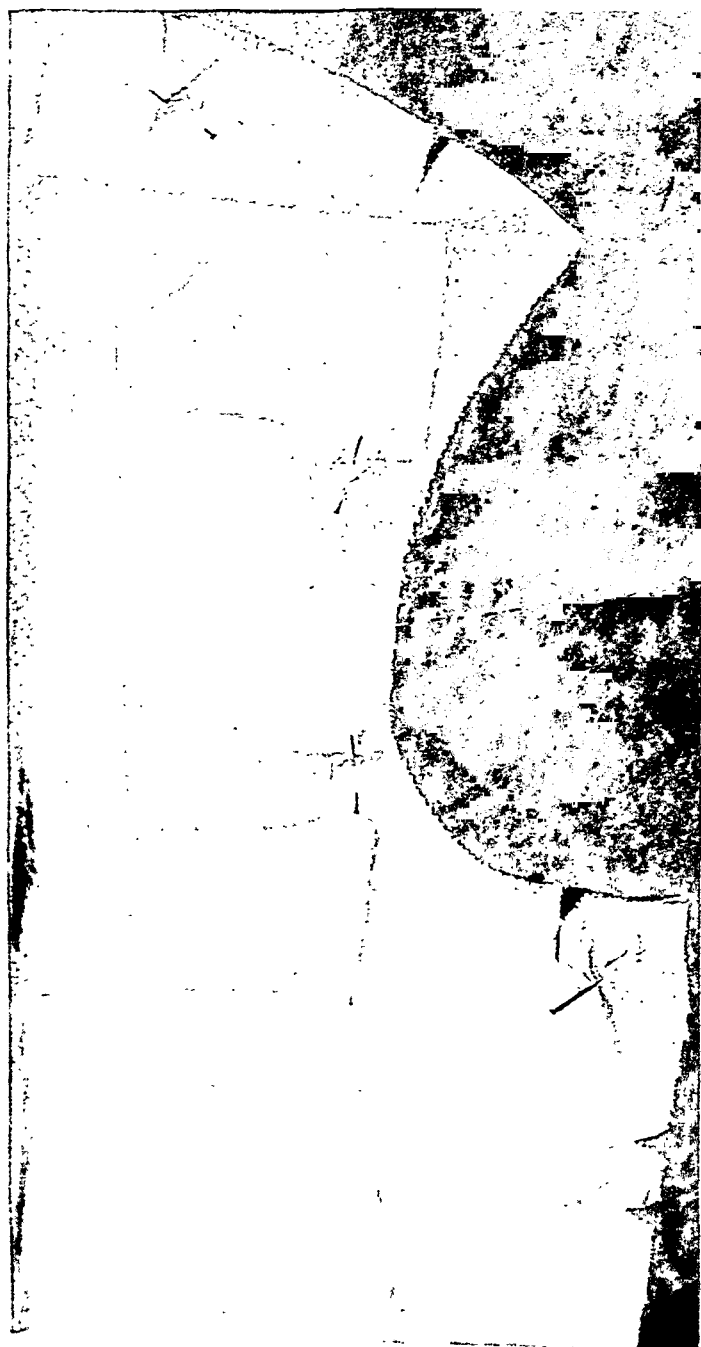
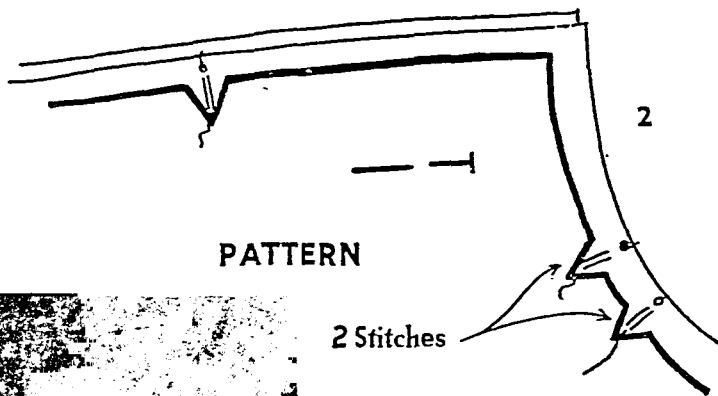
Hold the pattern against the figure to test its length. Be quite sure that the material is folded correctly, either along the thread or on the diagonal according to requirements. Pin the pattern on securely.

Plan the cutting economically so that no material is wasted and allow enough spare material around the pattern to leave turnings beyond its edge. Take care to place half patterns to folds and be sure that all pieces run the right way of the material.

Bought patterns usually have a row of holes punched at about the middle to denote the warp direction and these must follow the selvedge. Mark the shape of the pattern as described and proceed to cut out, allowing 1 in. turnings on seams and arm-holes, $\frac{1}{2}$ in. at the neck and the required amount at the bottom.



CUTTING OUT WITHOUT TURNINGS

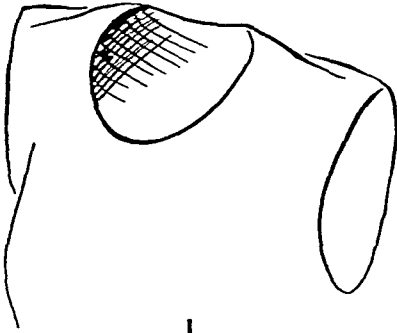


Most bought patterns are cut with turnings already allowed, these being either $\frac{1}{2}$ in. or $\frac{3}{8}$ in. Pin the pattern on to material, being careful to place it economically. Cut out near to—not directly against—the edge of the paper. Cut or mark with chalk all the notches which are cut in the paper. All other direction marks, such as holes for pockets, pleats, buttons, etc., must be copied.

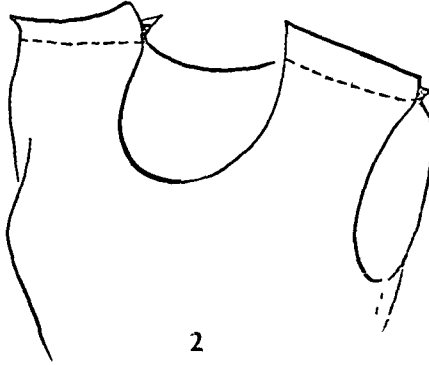
1. This shows an average bought fashion pattern pinned on to tweed and cut round with the marking notches snipped out.

2. Another and very permanent method of marking notches should be used when work cannot be done quickly (see drawing).

CORRECTING FITTING FAULTS



1



2

1. Necks must fit snugly without any ugly bulge or crease at the seam.

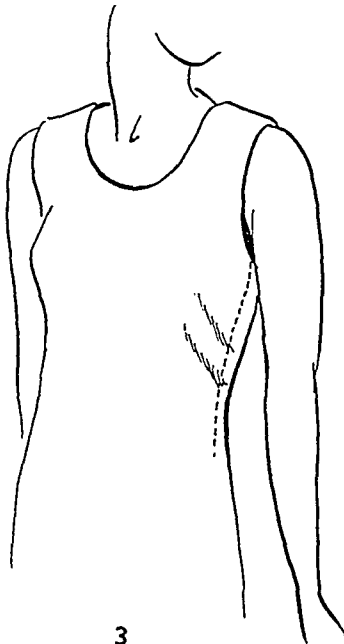
2. To correct, undo the shoulder seams and shape the side with wrinkles into a sharp line, sloping down the armhole.

3. Side seams must hang smoothly, without creases running obliquely up to the centre front as in the sketch. These are caused through the front being too long at the side.

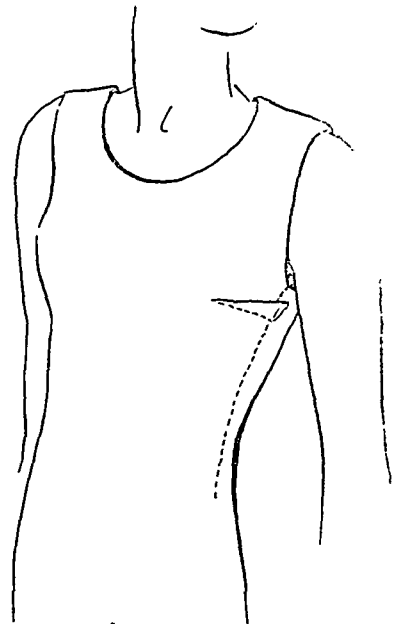
4. To correct, undo the seam and make a dart about 2 ins. below the armhole and 3 ins. long.

5. Wrinkles at the armhole (back). This means that the back is too long.

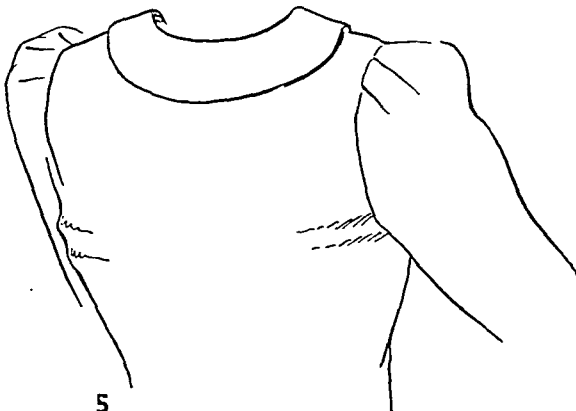
6. To correct, untack the shoulder seams and lift the back bodice at the shoulder as shown. It may be necessary to take up a little more material at the armhole end of the seam; the right amount will be found by experiment.



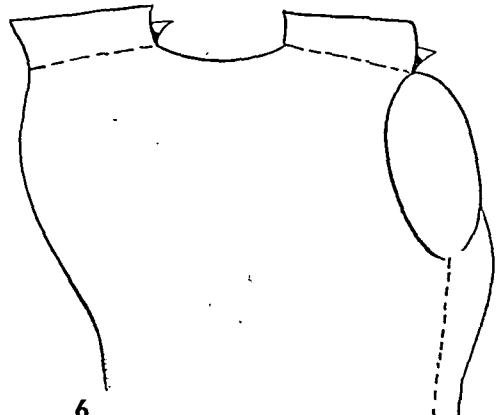
3



4



5



6

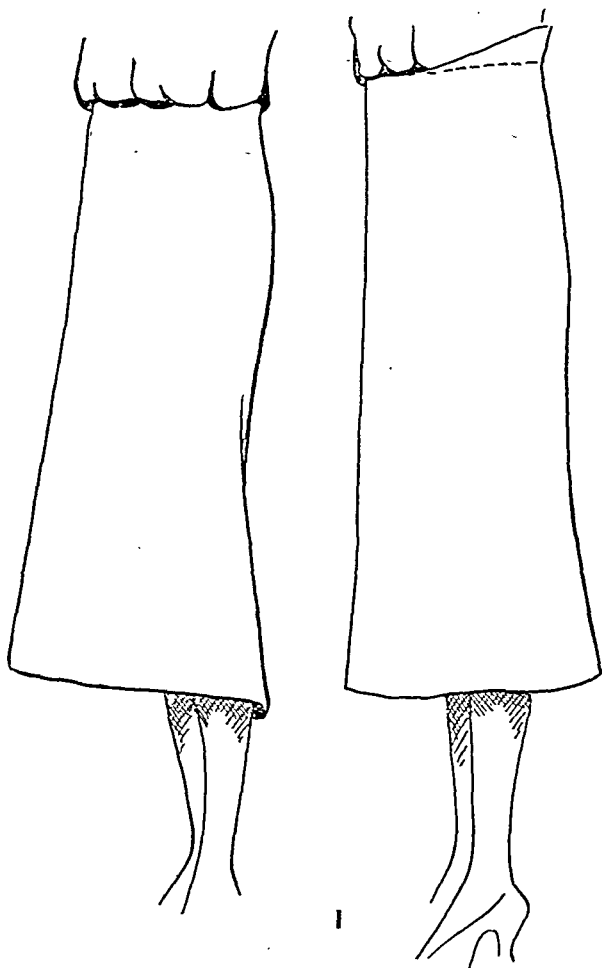
CORRECTING FITTING FAULTS

continued

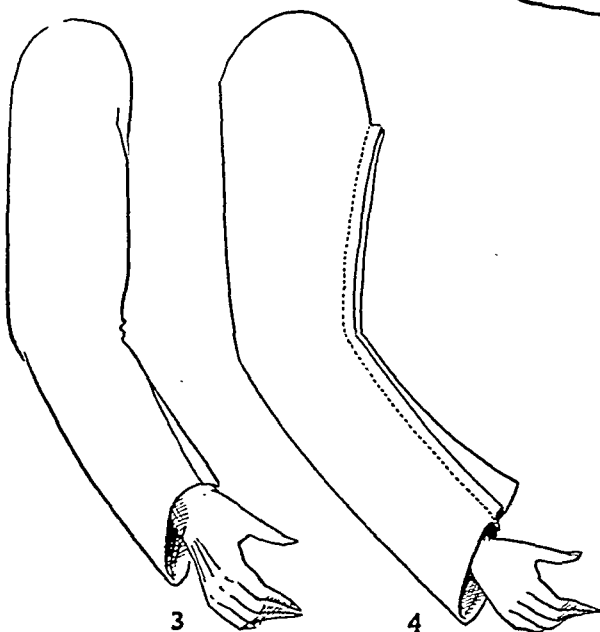
1. A "bagging" skirt. This is the result of the same cause as the wrinkled back bodice—too much length at the back. The remedy is to lift the back of the skirt at the waist line.



2. Wrinkles on the sleeve at the armhole. Caused by too much top to the sleeve; or the sleeve set too far round, either to the front or to the back. Take the sleeve right out of the armhole and reset it if it only needs moving round. If the sleeve has too much top, some of the upper curve must be cut away.



3. A crooked under sleeve seam. A two-piece sleeve should hang straight in a good line from the shoulder, with the inner seam running down from the pit of the arm to the inside of the thumb. (Note the fault in the illustration.)



4. To correct. Unpick the seam from the elbow down, lift the under-sleeve as shown in the diagram and re-seam.

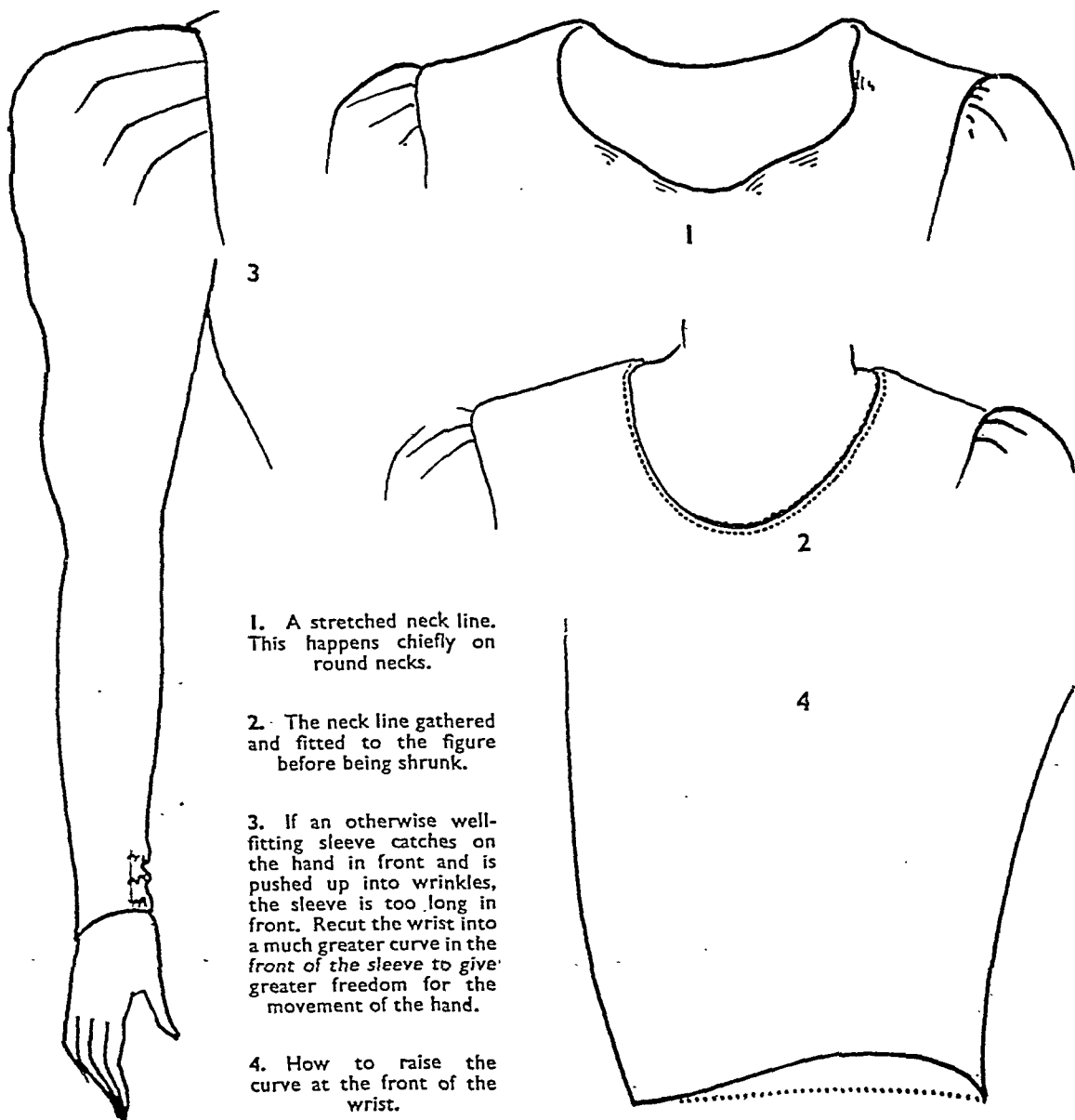
CORRECTING FITTING FAULTS

continued

When fitting garments on another person it is a simple matter to mark the hem lengths. Measure the same distance from the floor all round, marking the length with pins or chalk. But, it is much more difficult when fitting yourself. Here is an easy way; stand against a table and mark the garment at the point where it touches. Turn round slowly, standing level and repeat round the garment. Find the required length, measure the distance from the table mark, and repeat all round.

Some materials stretch as soon as they are cut

diagonally through the thread; this often happens at a neck edge, armhole or at the side seam of a very flared skirt. The stretching can be reduced by shrinking when the garment is fitted. A fine line of gathering is run in as near to the edge of the material as possible, and drawn up evenly until it regains its correct measure. After the garment has been fitted lay a wet cloth over the gathered edge and lightly shrink it as shown elsewhere in this book. It will be as well to leave the running thread in the work until the garment is finished.



1. A stretched neck line. This happens chiefly on round necks.

2. The neck line gathered and fitted to the figure before being shrunk.

3. If an otherwise well-fitting sleeve catches on the hand in front and is pushed up into wrinkles, the sleeve is too long in front. Recut the wrist into a much greater curve in the front of the sleeve to give greater freedom for the movement of the hand.

4. How to raise the curve at the front of the wrist.

CORRECTING NEW LINES

If the figure is normal the same alterations will be required on both sides of the garment. Mark the pinned alteration line with tracing stitches; take out the pins, fold the garment in halves, with the old tracings matching, and

pin the new fitting line on to the side not yet marked. Trace this new line, take out the pins and re-seam the garment. The illustration shows the new line marked with tacking cotton.

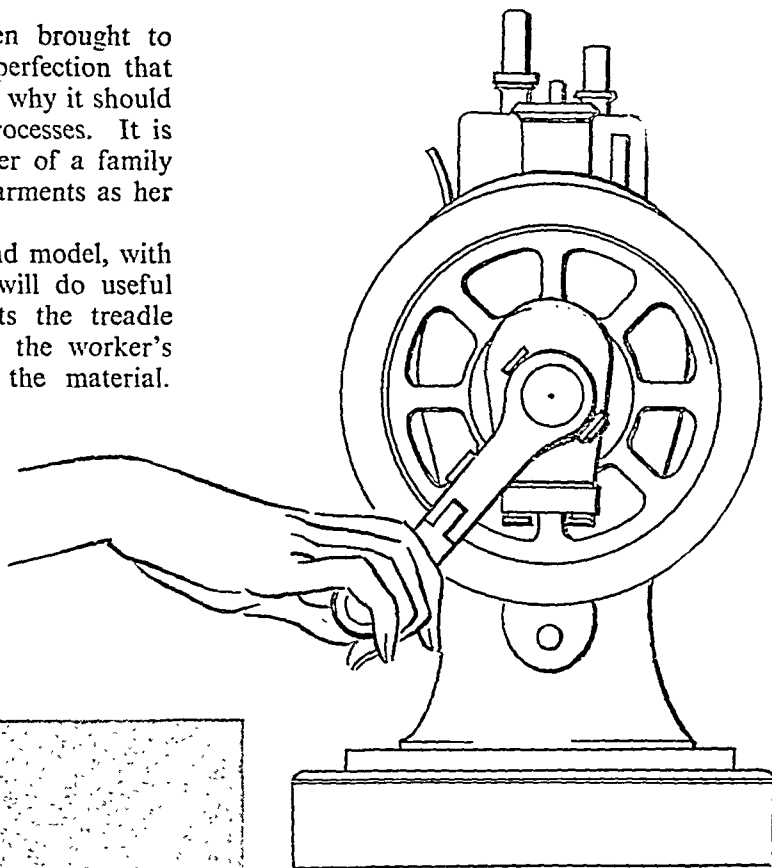


PART II

THE SEWING MACHINE

The sewing machine has been brought to such a stage of simplicity and perfection that there is no reason (mechanically) why it should not be used for most sewing processes. It is almost a necessity for the mother of a family who has to make and remake garments as her family grows up.

Where space is limited the hand model, with or without the electric motor, will do useful work. But where space permits the treadle type is to be preferred because the worker's hands are free to manipulate the material.



1

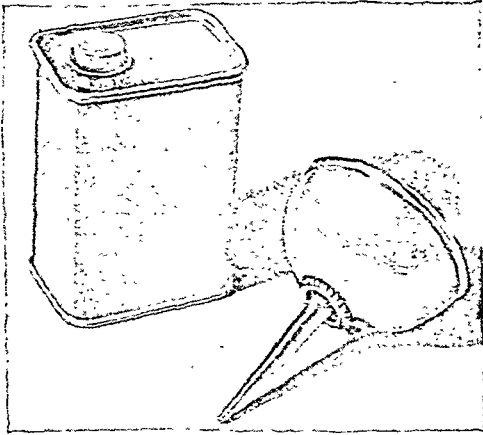
1. Working a hand machine. The hand should clasp the handle comfortably and loosely so that there is no strain on the worker's wrist or on the wheel. As a rule, the hand machine can be easily adapted to a treadle as the grooved wheel to hold the strap is already there, at the side of the upper wheel.



2. The position of the feet on the treadle; the most comfortable position will have to be found by the worker herself, as there are no hard and fast rules. So long as she can work the treadle with an easy rhythm it is immaterial just how the feet are placed. The machine must never be brought to a sudden stop, as this will jar the finer machinery which works the needle post.

THE SEWING MACHINE—ITS CARE AND UPKEEP

A certain amount of oil is required to ensure the smooth working of the sewing machine. Only highly-refined lubricating oil, sold specially for the purpose, should be used. Other kinds will clog the machinery and in time dry, leaving a sticky film over the parts, rendering the machine quite unusable.



1

1. A special thin lubricating oil is sold in small cans, and is quite inexpensive. An oiling can is supplied with the machine, with a long thin funnel through which the oil is guided into the oiling holes. To fill this oiling can, remove the funnel by unscrewing it from the base; if the oil does not run freely, press the base to force the oil along the funnel.

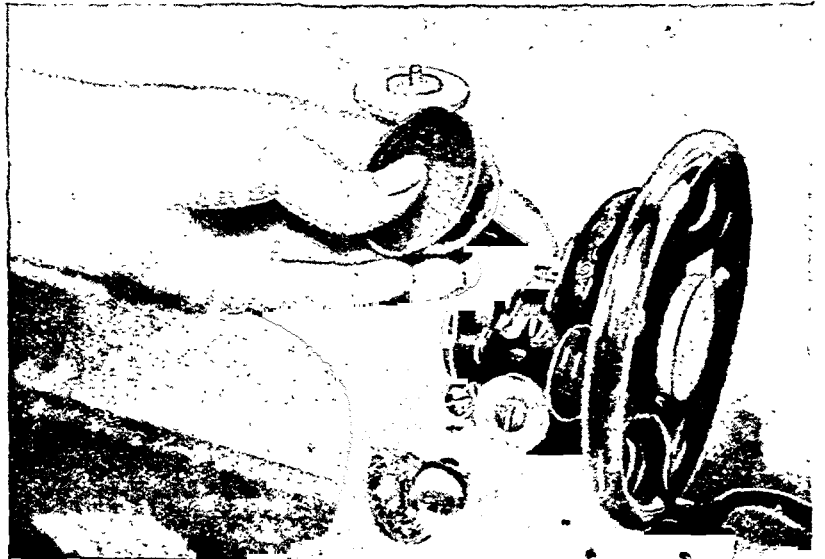


2

2. There is a small hole above the needle shaft which must receive a generous supply of oil, but be sure to soak up all superfluous oil before working. For silent running the little piece of felt which is held against the spool case by a spring should never be allowed to dry. Oil must be given frequently.

3

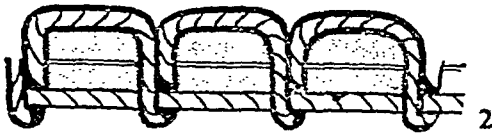
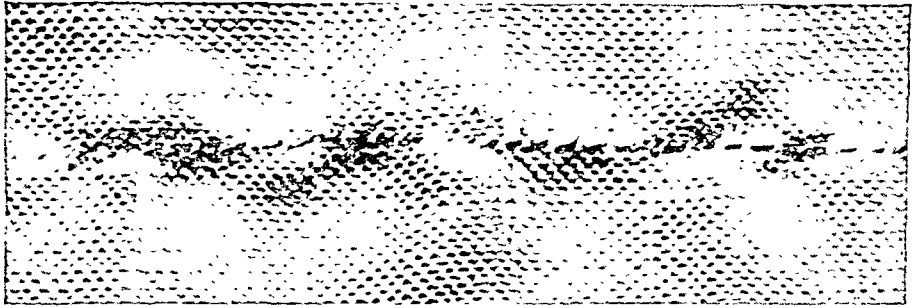
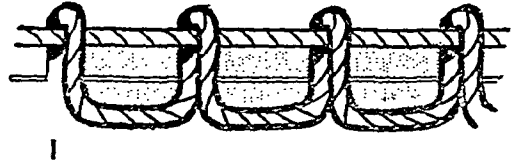
3. Oiling the wheel. An oil hole will be found on the spindle. This wheel is subjected to a great deal of friction and should be kept specially well oiled. The shuttle and teeth movements must receive frequent attention. They are oiled through the hole to the right of the teeth plate.



CORRECTING MACHINE FAULTS

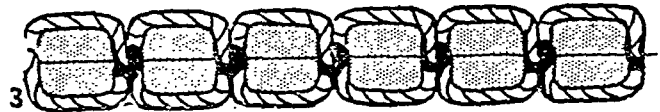
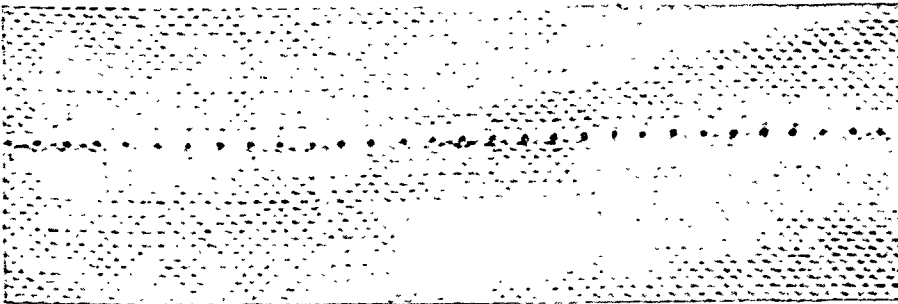
If the machine is not kept in good working condition the stitching will be irregular and spoil the appearance of the garment.

1. When the top stitch is tight and pulls the shuttle thread to the surface, loosen the nut of the top tension.

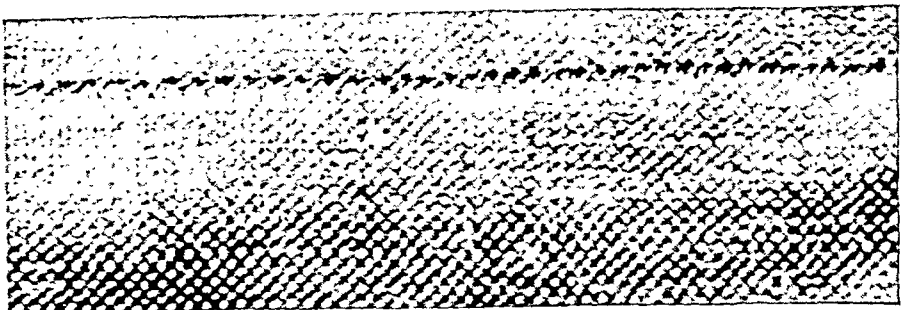


2. If loops of the top cotton form on the under side of the work, examine the threading of the top cotton to see if it has been properly carried out. If that is in order, then tighten the top tension. When neither of these makes any improvement it may be assumed that the

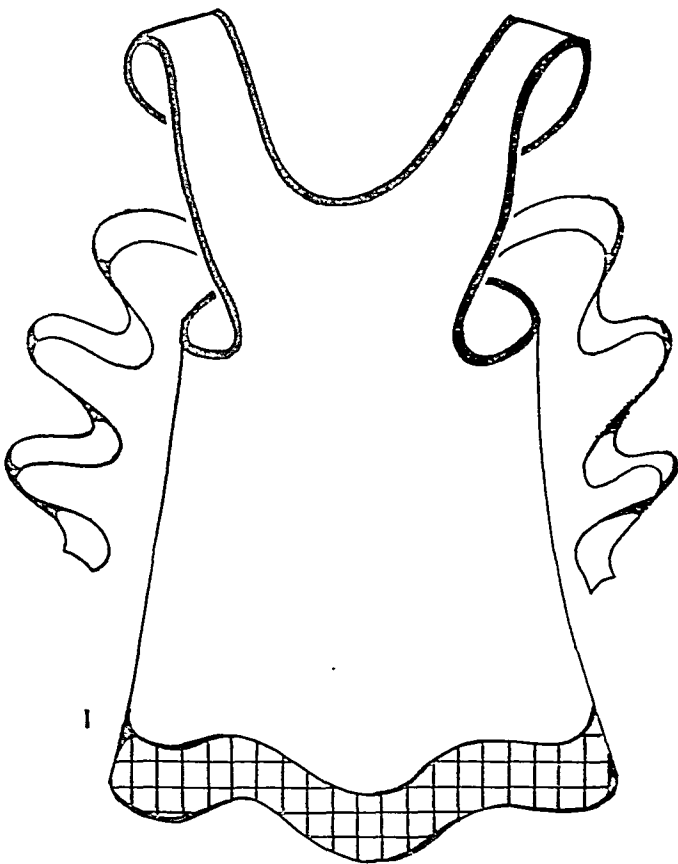
machine needs clearing of loose ends which may have wound themselves round the spool carrier. Unevenly formed stitches show that the machine needs oiling. The booklet of instructions belonging to the machine will tell how to remove the shuttle plate and shuttle to clean the carrier.



3. Correct tension should form even stitches interlocking halfway through the material. For a well-wearing seam, the stitches must be carefully regulated. They must not be so small as to tear the material, nor so large that the seam gapes.



GARMENTS TO MAKE BY MACHINE



1. Aprons and pinafores should always be made by machine. The pinafore sketched here could be made entirely in this way, the binding being put on with the attachment. Machining ensures accurate work carried out with the minimum of trouble and time.

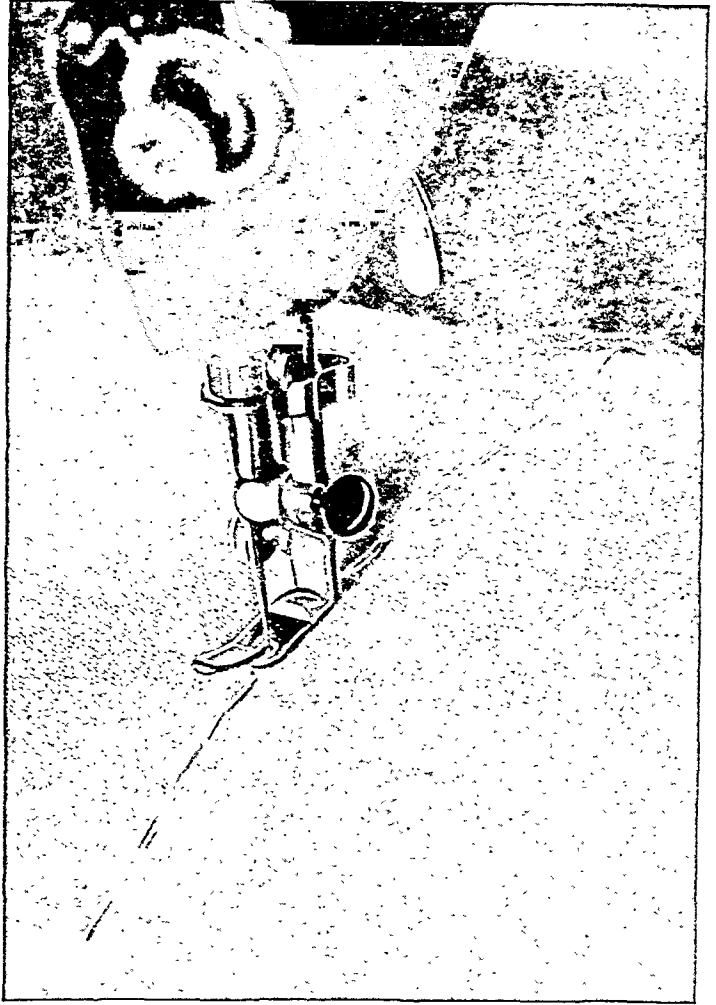
2. To the right is sketched a dressing jacket which can be quilted on the machine. Two layers of material, one of fleecy dovet and another of firm silk, are stitched together in straight diagonal lines, then the jacket is made up and lined.



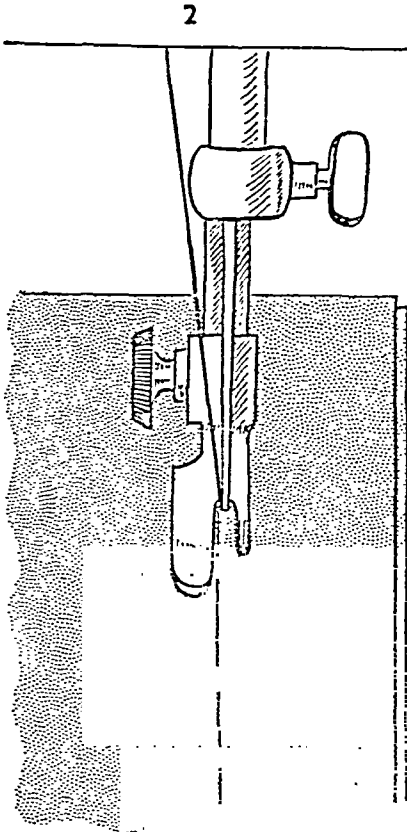
Use the sewing machine to make up those garments which will be subjected to hard wear and constant laundering, such as children's underwear, pyjamas and washing frocks. If properly done, the work can be quite attractive, also machine sewing will be much stronger for this type of garment. All but the finer kinds of lingerie can be made up quickly, and even trimmed with the aid of the various attachments, so there is no point in spending hours of hand-work on a garment which will have a comparatively short life.

THE SEWING MACHINE— ITS ORDINARY USES

The ordinary sewing foot is used where lines of stitching are required without any process being worked at the same time, i.e., flat seams, edge stitching, sewing in sleeves, etc.



1. The ordinary foot stitching a flat seam. Let one side of the foot act as a guide, and run the material through with the tacks following the inner edge of either the narrow or the wide section of the foot, whichever is more convenient to the worker.

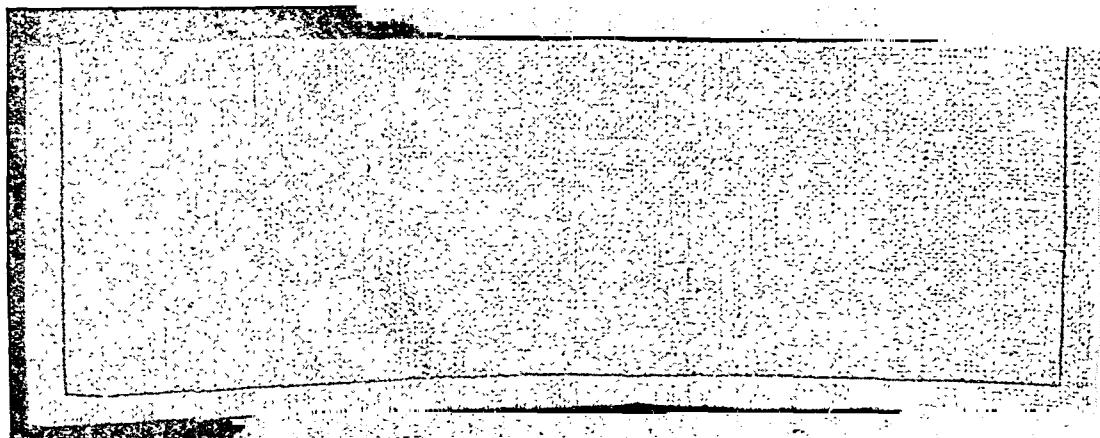


2. This picture shows the foot stitching an edge. Here the narrow section of the foot acts as the guide. This is the way to join yokes and bodices to skirts.

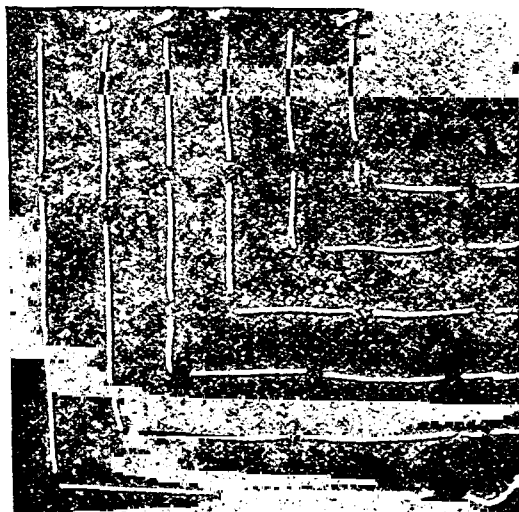
MACHINE STITCHING FOR DECORATION

Where collars, cuffs and belts of a dark woollen dress seem to need something to break their plainness, and where added decoration like coloured stitchery or appliqué would be too insistent, rows of machine stitching will give just that break of surface that is required.

The stitching will slightly stiffen the work; when more stiffening is needed, interline with linen canvas.

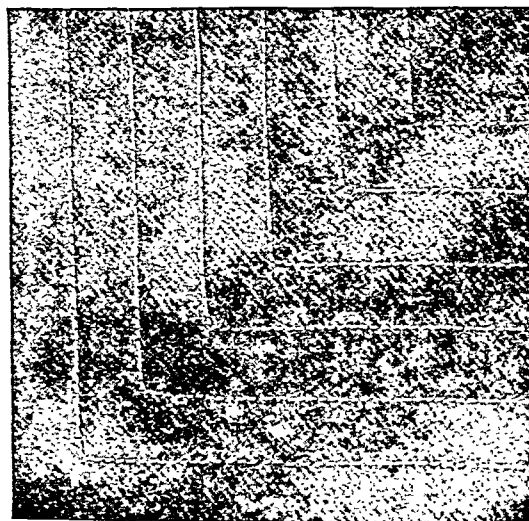


1. The linen canvas stitched in with the seam joining two layers of material as well as the canvas. Turn the work right side out, tack the seam edges in a good line and press well.



2

2. Carefully measure and tack all rows of stitching. Pick up only a little material at each stitch so that the lines of thread are as continuous as possible.



3

3. Machine along the tacking lines, being careful to make sharp corners and even stitching. Remove all tacks and cottons and press well again.

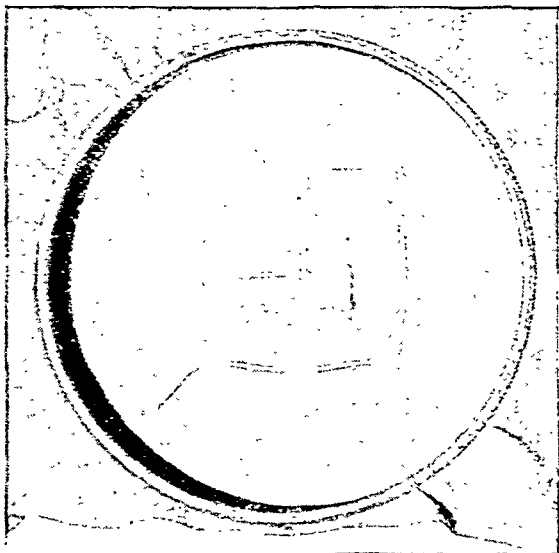
MENDING ON THE SEWING MACHINE

Table and bed linen can be darned very successfully with the machine. Put the embroidery attachment on to the machine and thread with fine mercerized cotton, sold specially for the purpose, and a fairly fine needle.

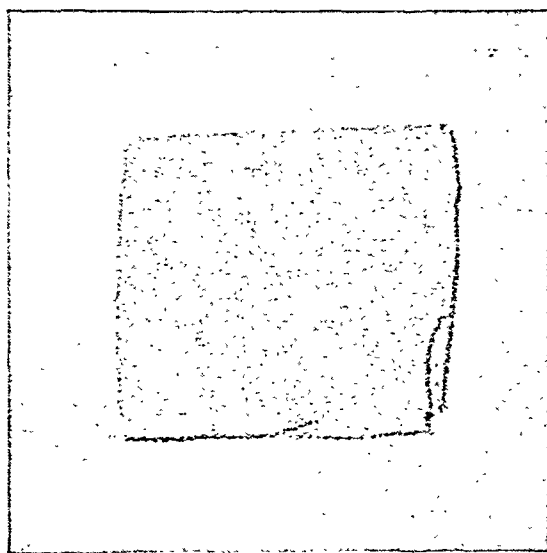
The work is done in a frame: row upon row of stitching is thrown from side to side until

the hole is full; then the work is turned and crossing rows are worked until the texture resembles that of the material.

Prepare the tear by cutting away all fray. A three-cornered tear must be tacked on to tissue paper to prevent the frame from pulling it apart.



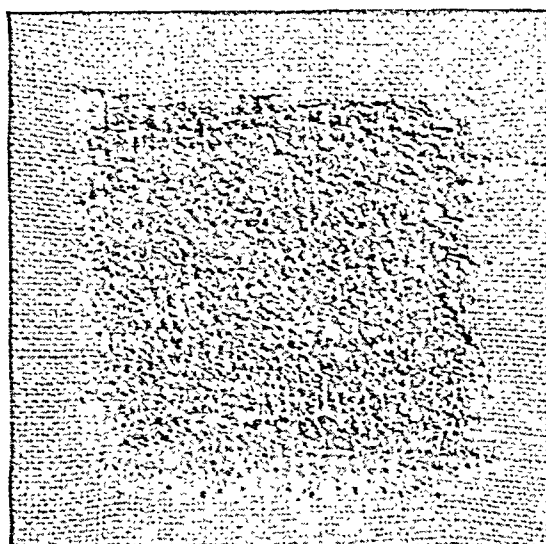
1. How to prepare a three-cornered tear. The edges have been trimmed and it has been tacked on to tissue paper and fixed in a frame ready for work.



3. A hole prepared for machine mending, the edges have been trimmed to the thread to give a regular shape.



2. The three-cornered tear mended.

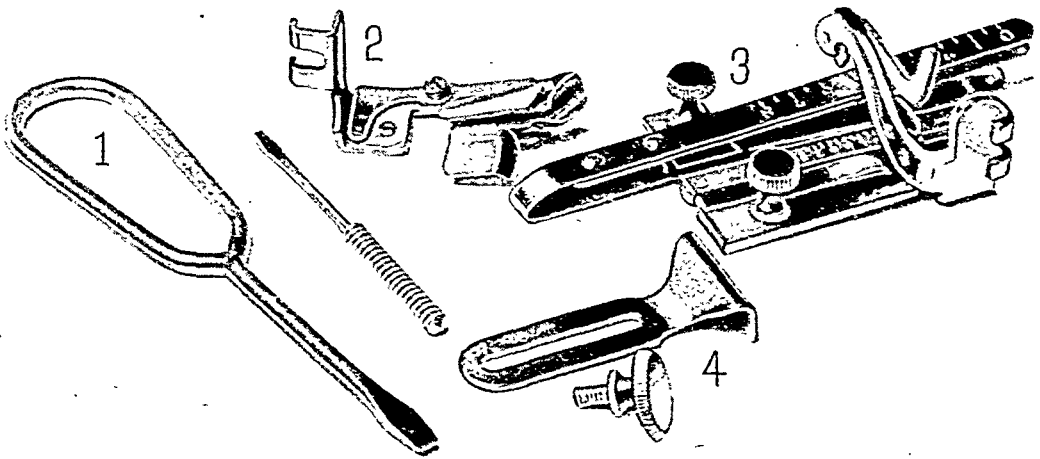


4. The hole mended and pressed. After the next laundering it will be almost invisible.

THE ATTACHMENTS

It is not always realized what can be done with the attachments provided with the sewing machine. Workers who do not consider themselves "mechanically minded" think that the attachments are very complicated and, therefore, difficult to use. This is not so. It may be necessary to do a little practice work first on odd scraps, just to learn how to guide the material as it runs through the machine.

Besides being used by beginners to help them to keep seams straight, the stitching guide may be put on the machine when a line of stitching is required at a greater distance in from an edge than can be conveniently judged. Tack the material together firmly so that it cannot be pushed out of place and screw the attachment so that the straight, flat end is the same distance from the needle as is required for the space from edge to stitching. Run the work through the machine with its edge against the end of the guide.



The photograph shows a group of standard attachments.

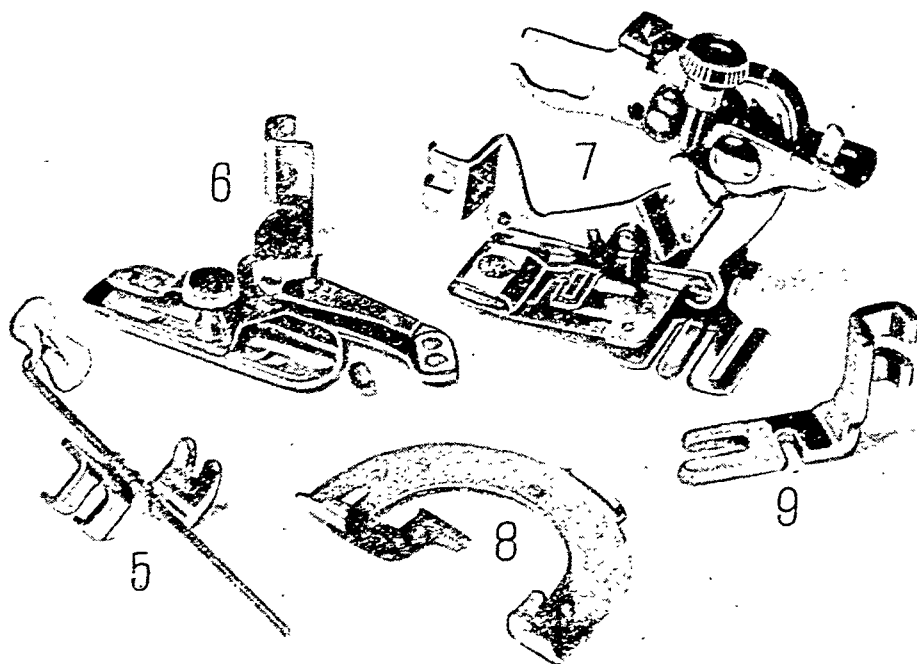
1. The large screwdriver, used chiefly when cleaning the machine, to take out the large screws at the teeth plate. The small screwdriver is used to loosen the small screws on the attachments.
2. The binder.
3. The tuck marker, with which many varieties of widths and distances can be arranged by the adjustment of the slides.
4. The stitching guide and screw. Beginners will find this a great boon; the guide is screwed in position and the work run through the machine with the edge against the flat edge of the guide.

THE ATTACHMENTS

continued

Each different make of machine has its own pattern of attachments. Those supplied with one make will not work on any other make of machine. A little booklet of instructions for using the attachments is given by the makers of each machine; this should be carefully studied before working. The following few pages describe what can be done with the attachments. Do not begrudge spending a little time in practice; it will be necessary to find out just how to handle material.

Remember to make sure that cotton ends are in the right place and that the attachment is screwed firmly in position before commencing work.



Here is another group with which every worker should be familiar.

5. The quilter, used chiefly for linings and paddings.

6. The adjustable hemmer, with which the laborious task of neatening household linen can be turned into a pleasure. The slide is adjusted by the screw to give the desired width of hem.

7. The ruffler, a most delightful attachment to use, and one which has a hundred uses, from gathering a frill to pleating a ruche.

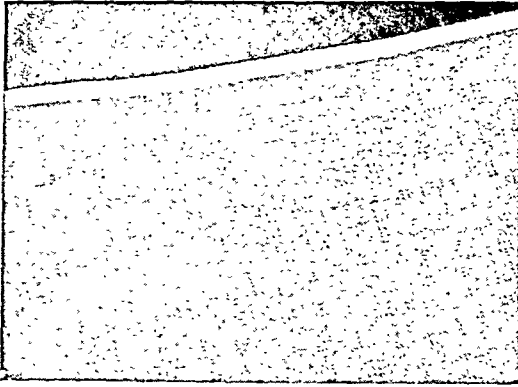
8. The under-braider, used in conjunction with the quilter foot minus the rod. It is used for sewing lines of russia braid.

9. The narrow hemmer, for making hems about $\frac{1}{8}$ in. wide. Edges which would take hours to do by hand can be neatened in a few minutes with this attachment.

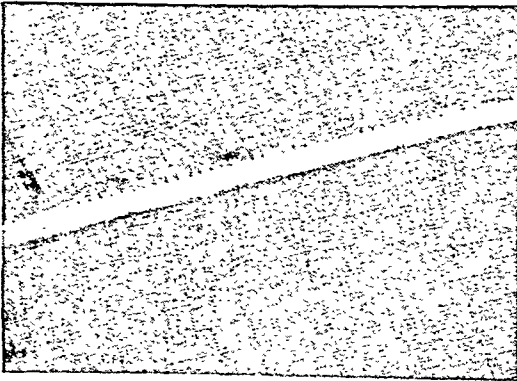
THE HEMMER

The narrow hemmer can be used not only for neatening edges but also for working the second process in a machined run and fell

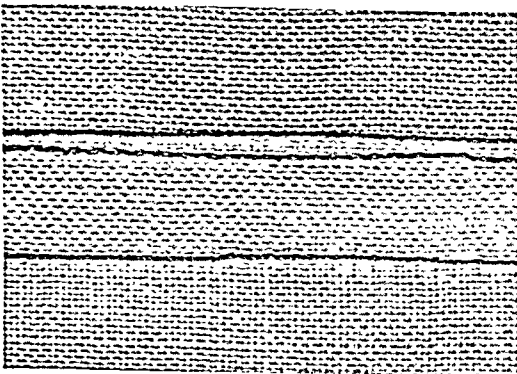
seam. Never use the hemmer to neaten the hem of a dress; always hem a dress by hand.



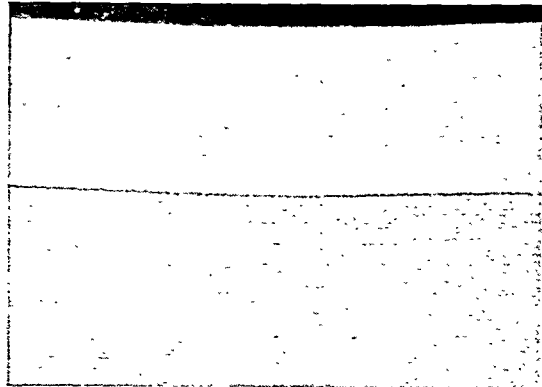
1. The narrow hemmer was used to neaten the edge of organdie. Make sure that the stitch is not so tight that it pulls the material.



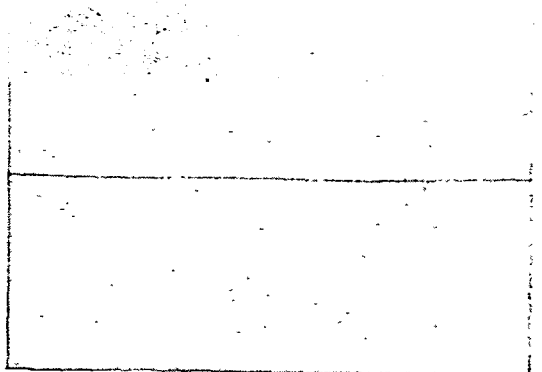
2. The narrow hemmer has been used to neaten the wide turning of a run and fell seam. Leave the wide turning a little wider than if it were being turned over by hand.



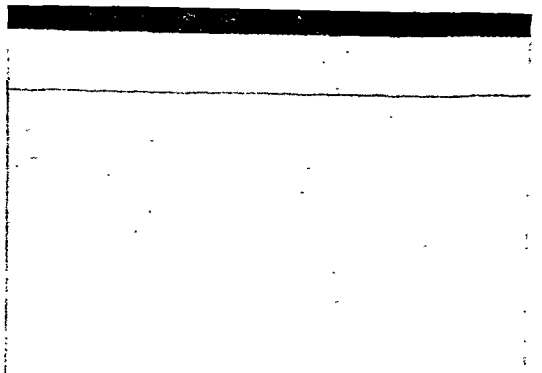
3. A wide run and fell seam neaten with the small hemmer.



4. The wide hemmer can be adjusted to several widths; each has its own particular purpose. Never waste time turning down the hems of sheets by hand; the wide hemmer at its greatest width will do the top hem, the narrowest width will do the side hems and at about half-way will do the bottom hem.



5. The medium width hemmer.



6. The narrowest width on the wide hemmer.

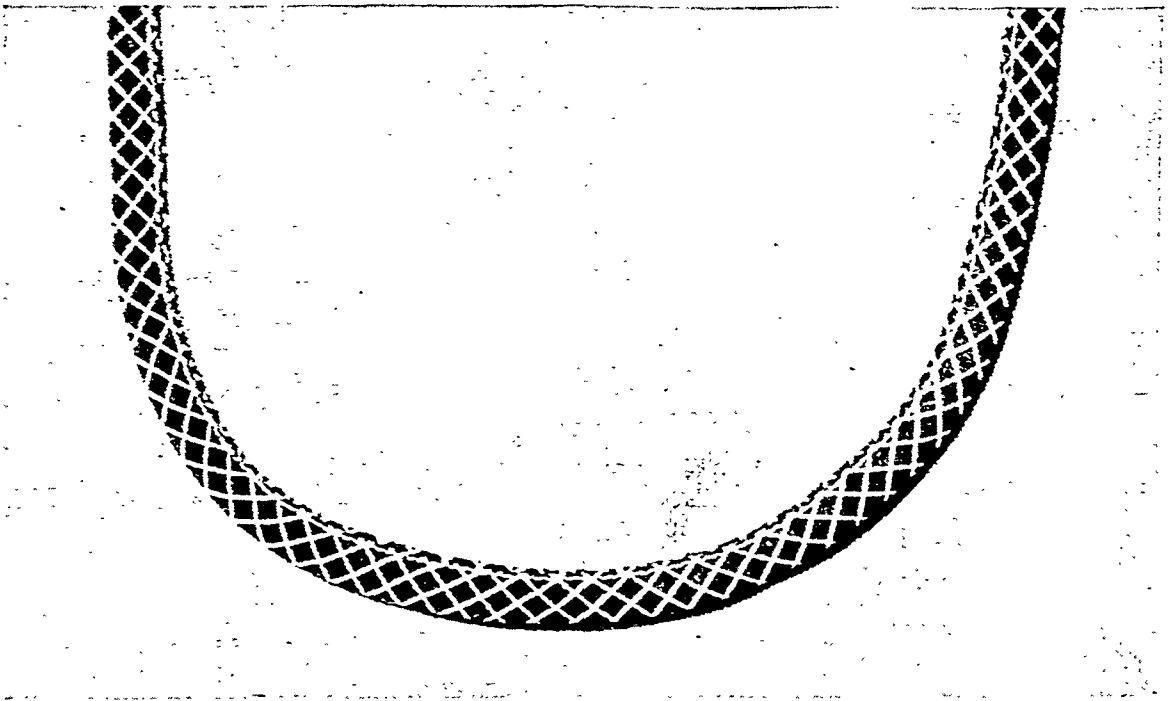
THE BINDER

One of the most useful of the attachments.* With this any shaped edge can be quickly and efficiently bound with any material. When binding the edge of material do not pull the binding as it passes through the attachment.

1. Here is a piece of rouleau made by running some crossway binding through the binder alone. This can be used for ties and bow trimmings.

2. Here is some binding stitched as a braid to give the effect of a pocket. Another idea for this way of using the binder is to stitch crossway in a wavy line down the fronts of a bolero jacket or round a collar.

2



3

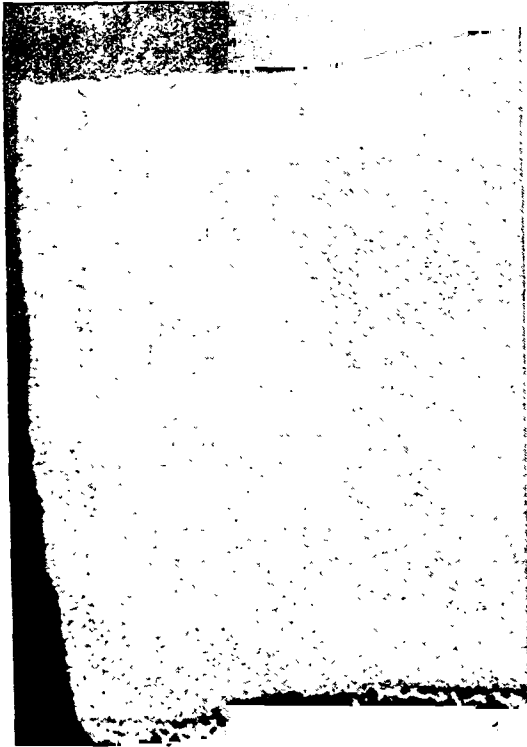
3. Binding can be sewn on and a hem stitched down at the same time. Tack the hem on to the wrong side, then stitch the binding on the right side running the stitching on top of the tacks.



QUILTINGS FOR LININGS

The best use of the quilting attachment is to make quilted linings for winter coats, jackets and tea cosies, and to make small quilted garments such as dressing-jackets and babies' little coats.

The process is to stitch two layers of material together in a simple all-over patterning of straight lines. The under material is fleecy domette and the upper is some kind of firm silk or linen.

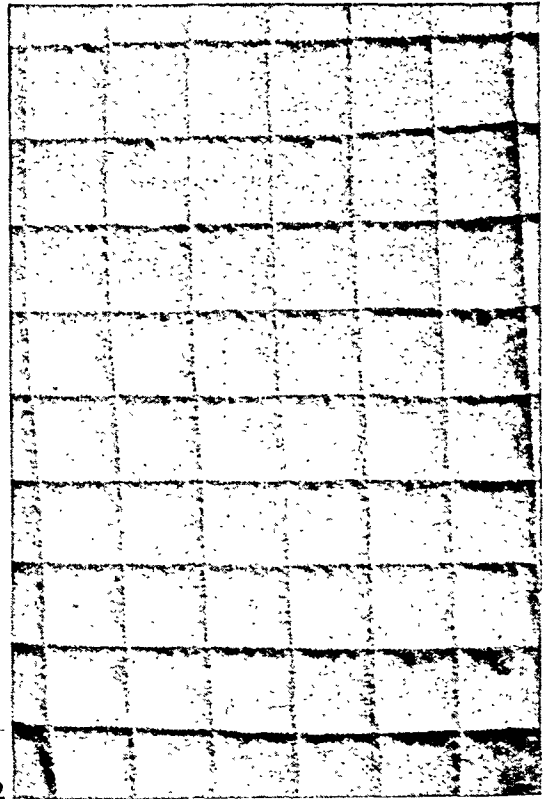


1

1. A piece of fleecy domette, which is the best kind of padding. After the article or garment is quilted, it must be lined with soft silk, preferably jap silk.

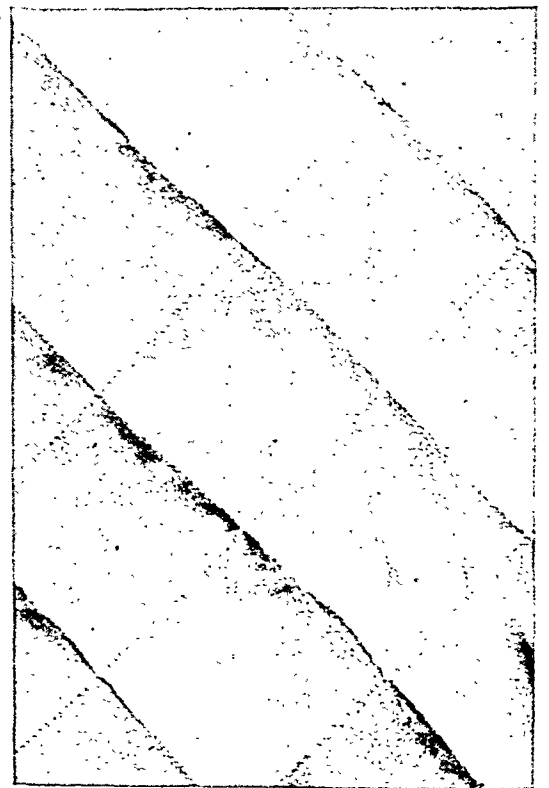
2. Squares running to the thread, used for tea cosies and babies' jackets.

3. Diamond lines running to the diagonal of the material, used for larger jackets and coat linings, because the diagonal lines give to strain better than straight lines.



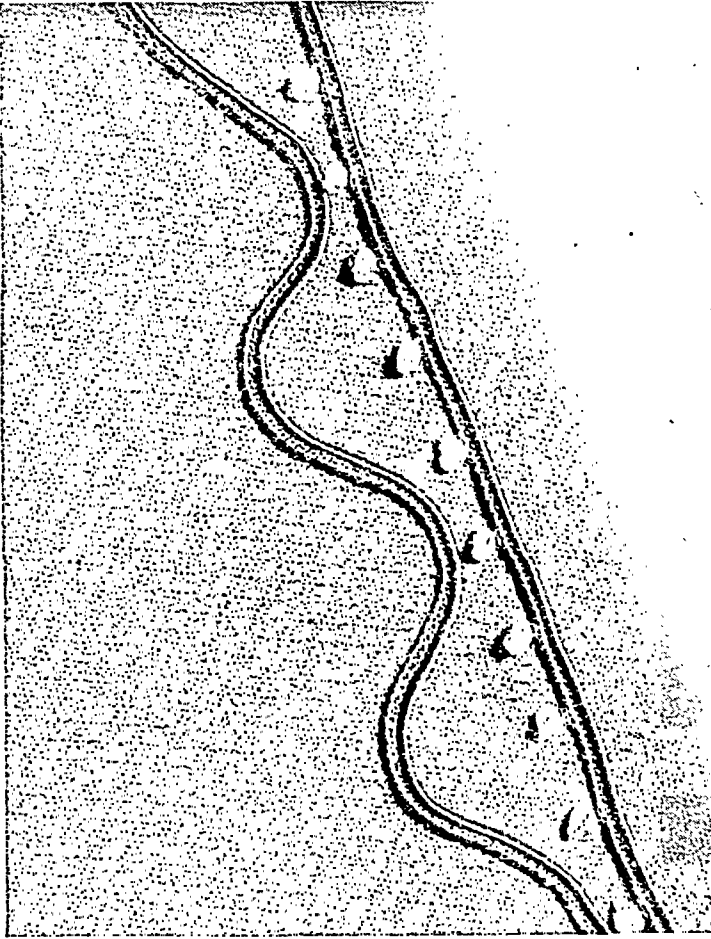
2

3



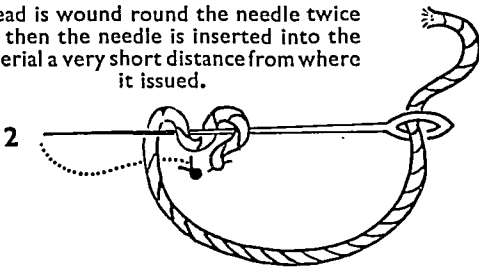
THE BRAIDER

This attachment is used for sewing on russia braid. The design must be stamped on to the wrong side of the material. Place the under-braider over the teeth of the machine and the quilting foot, minus the rod, on to the foot. Thread the braid through the under-braider, place the material, wrong side up under the foot and proceed to follow the design by guiding the material but not the braid.

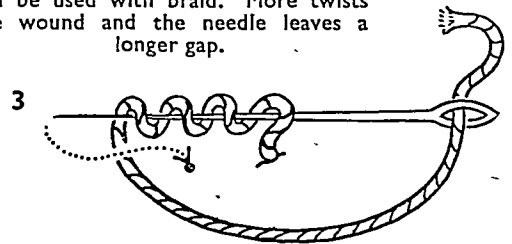


1. A piece of braiding with the addition of french knots.

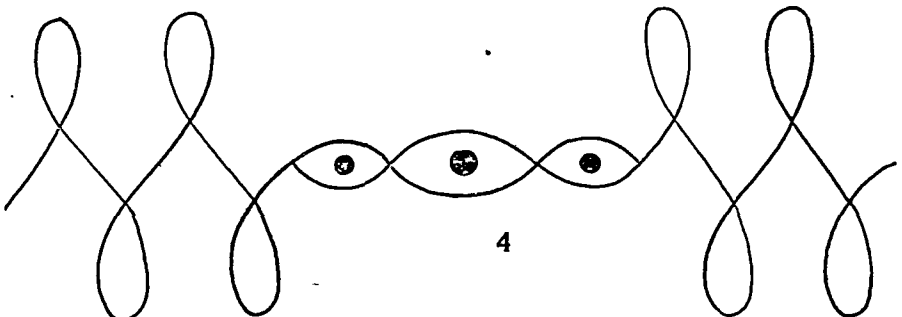
2. How to work french knots. The thread is wound round the needle twice and then the needle is inserted into the material a very short distance from where it issued.



3. Bullion knot is another stitch which can be used with braid. More twists are wound and the needle leaves a longer gap.



4. This is the kind of design that is suitable for braiding. Avoid a number of joins in the one design.



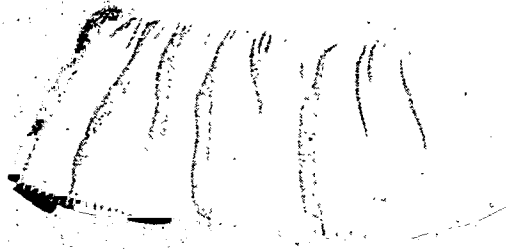
RUFFLING

The ruffler is a very versatile attachment, and few people realize its possibilities. It will make fine and coarse rufflings, and by the rearrangement of a lever it will make fine and wide pleated trimmings.



1

1. This shows a frill made by the ruffler ; its edge was first neatened with the narrow hemmer and then the other edge was run through the ruffler with a large stitch on the machine.

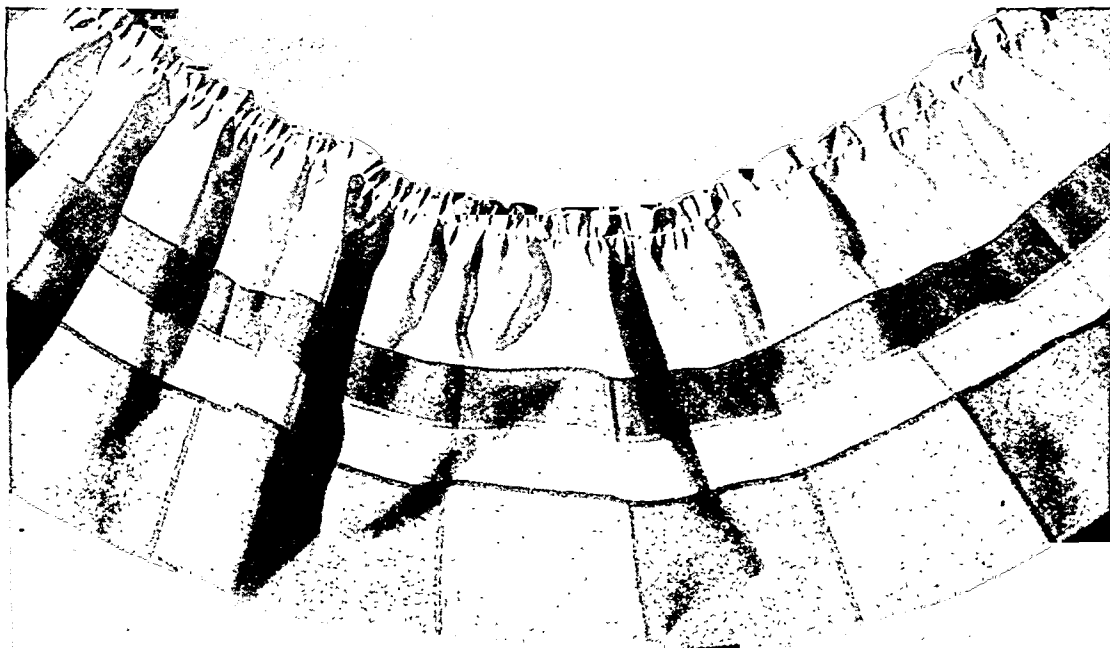


2

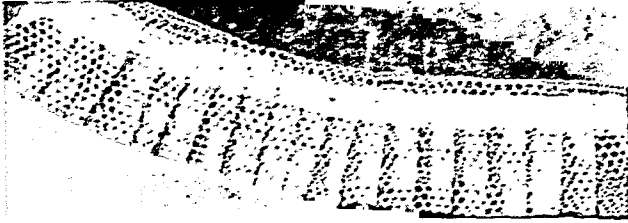
2. A dainty linen cuff made by the ruffler with a small stitch on the machine. In this specimen the frill was ruffled and stitched between two layers of linen at the same time. It is not such a complicated process as it seems.

3. A taffeta frill ruffled before being sewn to the edge of a "picture" dress. The left-hand half is closely ruffled with a small stitch and the right-hand half is loosely ruffled with a large stitch.

3

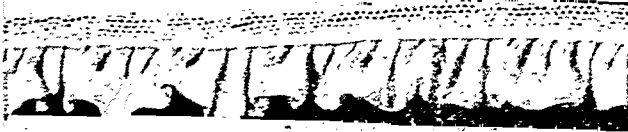


NARROW PLEATED TRIMMINGS



1

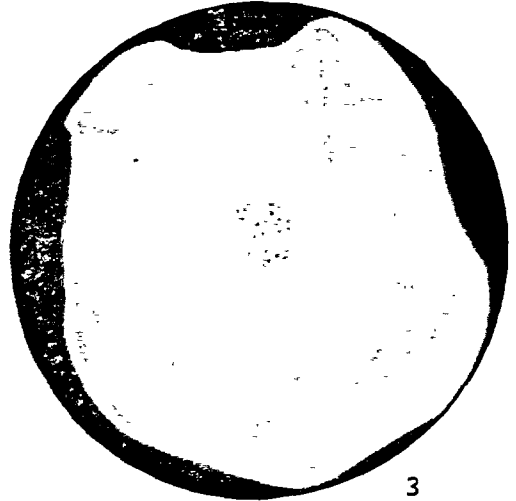
1. What dress is not given a new lease of life with a crisp, fresh trimming of narrowly pleated net? The ruffler will do this. Cut a strip of net $1\frac{1}{2}$ ins. wide, press it in half, run it through the pleater with a small stitch and bind the raw edges with the binder. Yards can be made in a few minutes.



2

2. A strip of double georgette treated like the net. Being springy material, it gives quite a different effect.

By altering a lever on the ruffler the attachment will make fine pleatings.



3

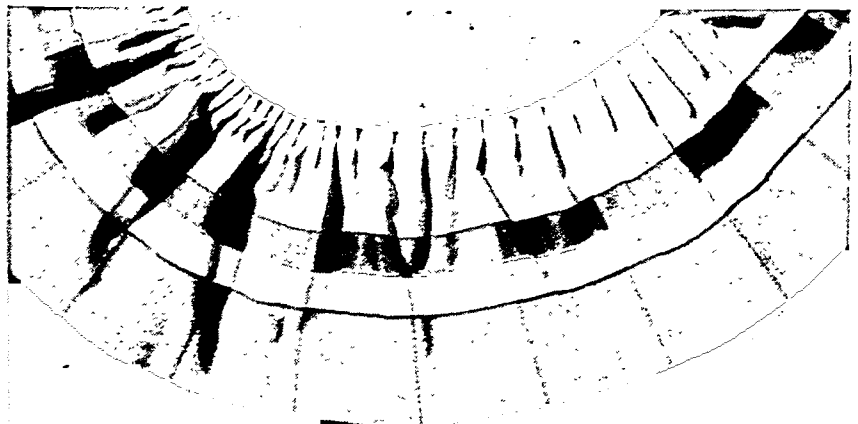
3. This delightful flower was made with a strip of organdie, $2\frac{1}{2}$ ins. wide, neatened at one edge with the narrow hemmer and pleated with a small stitch along the opposite edge. It was then curled round, forming two layers, the ends of the hem caught together with a stitch, and a silver button sewn in the centre.

4



4. A collar of linen trimmed with organdie, pleated with a small stitch, the hem being previously neatened with the narrow hemmer.

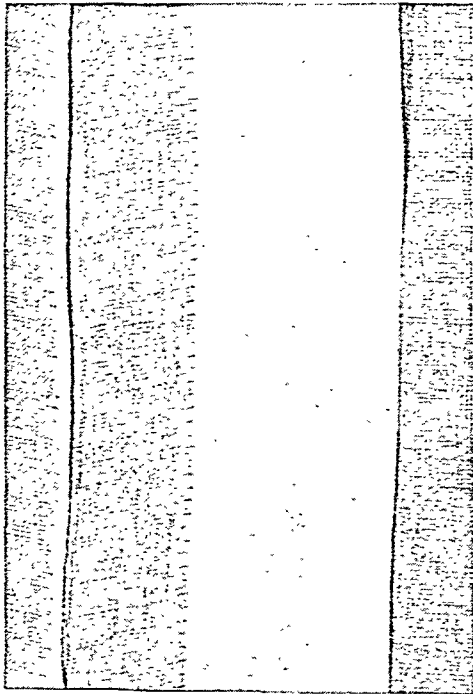
5



5. How a taffeta frill can be treated, the effect with a small stitch (on left) and with a large stitch (on right). The size of the pleats and the distance between them is regulated by the size of the stitch, a large stitch will make the pleats on the right and a small stitch will give pleats like these on the left.

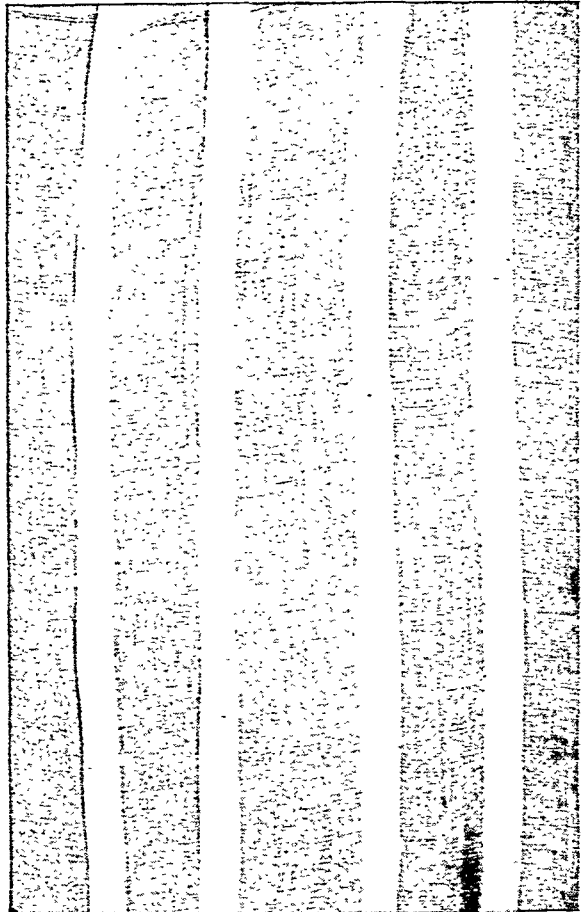
MACHINE TUCKS

Quick trimming can be worked on blouses or lingerie with the tucker. This attachment not only makes the tuck the required size but also marks the position of the next at a pre-arranged distance.



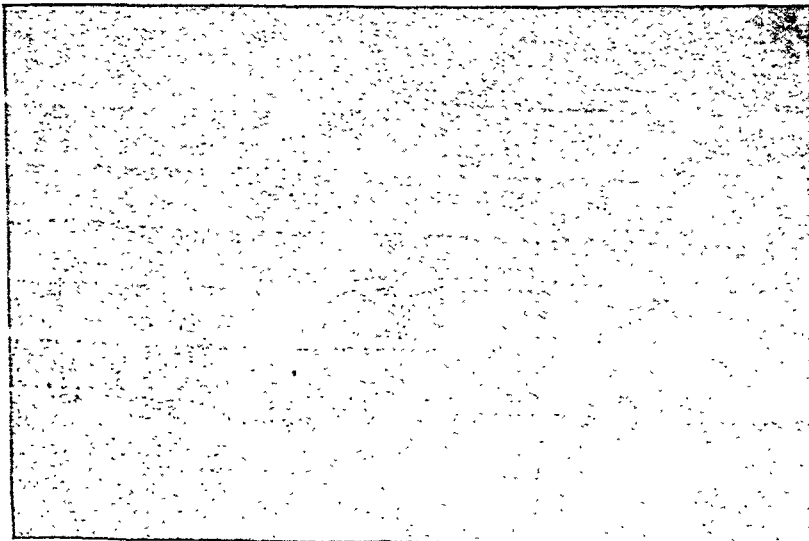
1

1. The narrowest tuck and the widest tuck; any width in between can be made.



2

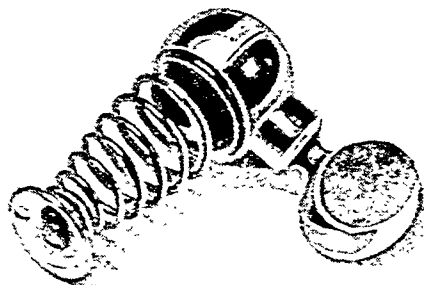
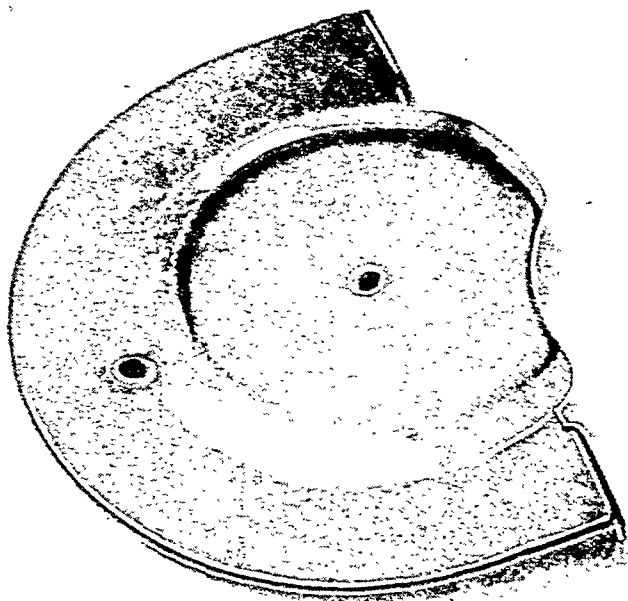
2. A set of $\frac{1}{4}$ in. tucks, two being pressed to the left and two to the right. Suitable as a panel.



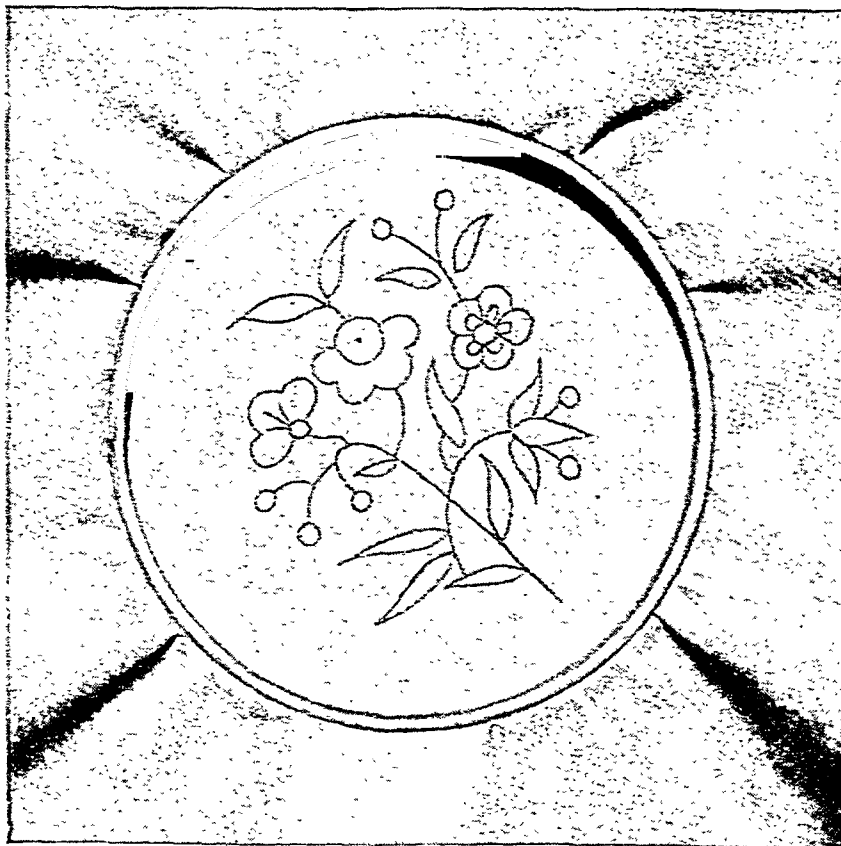
3

3. A set of narrow "pin" tucks to trim fine materials. When using the tucker, the stitch should be the usual one used for that particular material.

THE EMBROIDERY ATTACHMENT



1
2



This is a fairly new addition to the group of sewing machine attachments. With it several different kinds of embroidery can be done, the best methods will be described here.

1. The spring foot which replaces both the sewing foot and the needle clamp. A fairly small needle should be used and a special mercerized thread is sold for the work. The tension screw in the spool case may have to be tightened. The plate is fixed over the teeth so that the work can be moved freely in any direction.

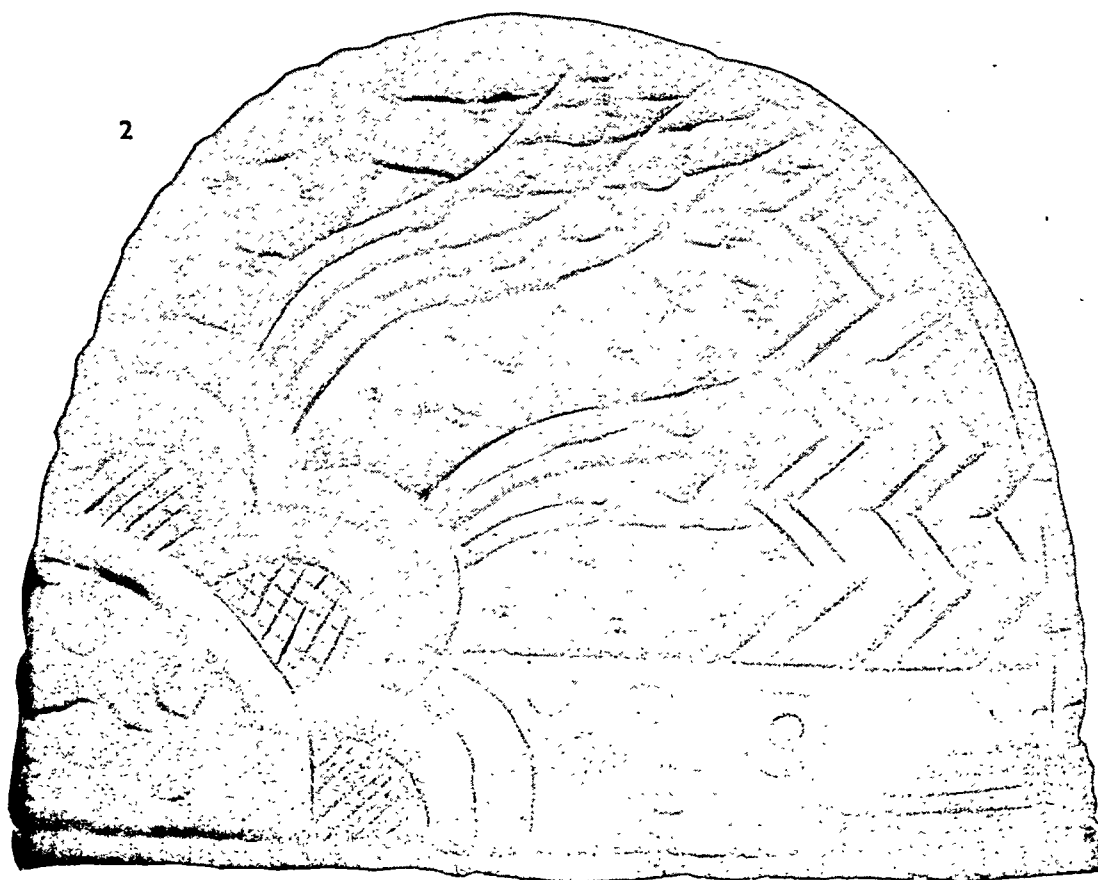
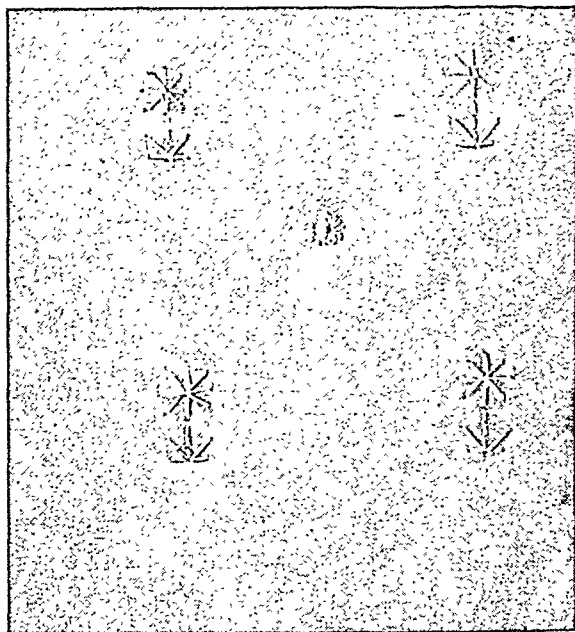
2. When using the machine embroidery attachment it is necessary to hold the work taut in an embroidery frame. The material is put into the frame in the reverse way to which it is inserted for hand work. That is to say, the pattern to be followed comes on the underside of the frame instead of the top.

THE EMBROIDERY ATTACHMENT

continued

1. A lightly worked pattern of floral spots which would add a charming touch to lingerie. These will be quite easy to copy; their positions can be measured and marked with pencil.

2. A tea-cosy which has been made on the machine with the embroidery attachment. This was not held in the frame. Shantung was used for the top material and the padding was of fleecy domette. The two materials must be tacked lightly together, across the centres and through the diagonals, never round the edge. The spots are made by working a double stitch in each direction.



THE EMBROIDERY ATTACHMENT

continued

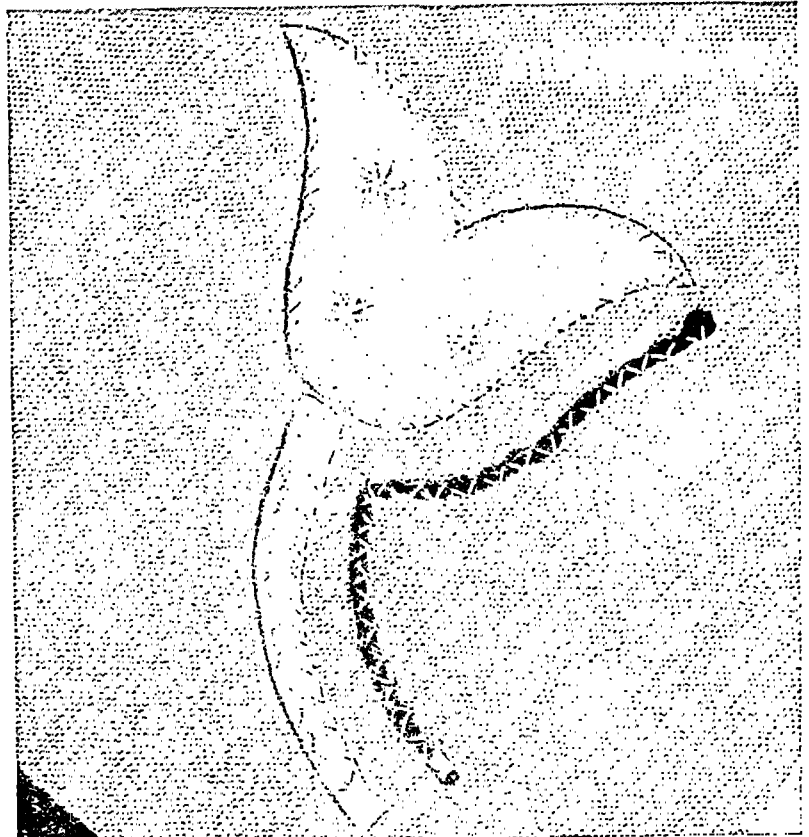
The most successful way of using this attachment is to sew down appliqué.

1. Here a thick thread has been worked to give a solid filling. Sew the end of the woollen thread at the top of the shape, stitch down the leaf to the side, fold the wool down to it and secure.

1

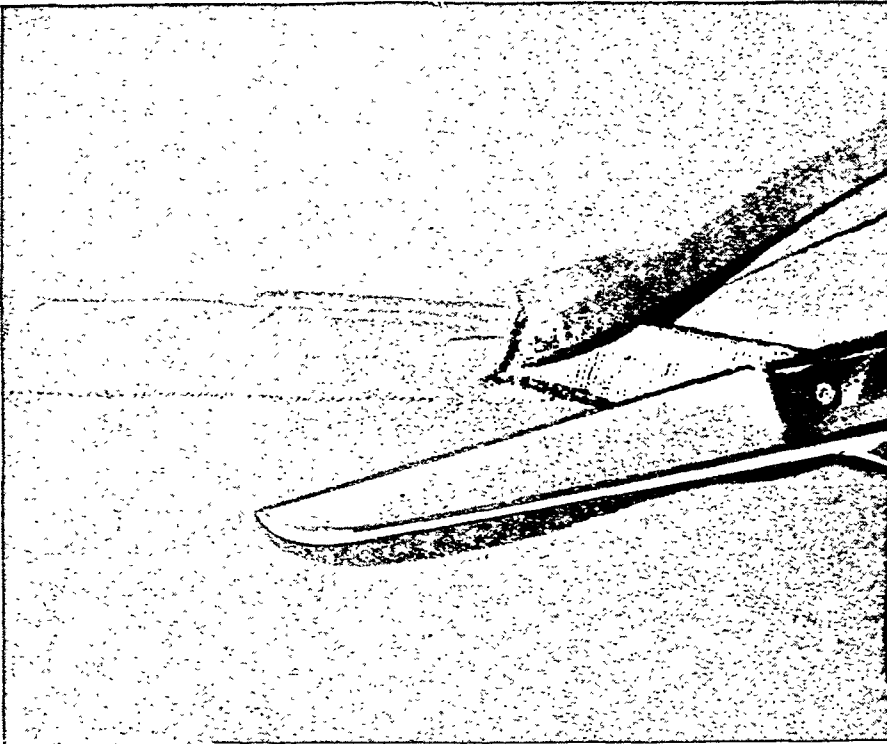
2

2. A piece of appliqué work of felt on linen. The formation of the stitch adds to the decoration. Take one stitch into the felt and the next into the linen just beyond. The stars are formed as the spots on the tea-cosy.



FRENCH SEAM

1. Transparent materials need a seam which will hide the raw edges of the turnings when seen from the right side. Fraying silks and cottons will need a seam which protects the seam edge. A french seam will serve both purposes. To do the work, tack the seam on the right side about $\frac{3}{8}$ in. outside the tracings, stitch by machine and take out the tacks. Cut off all frayed edges.

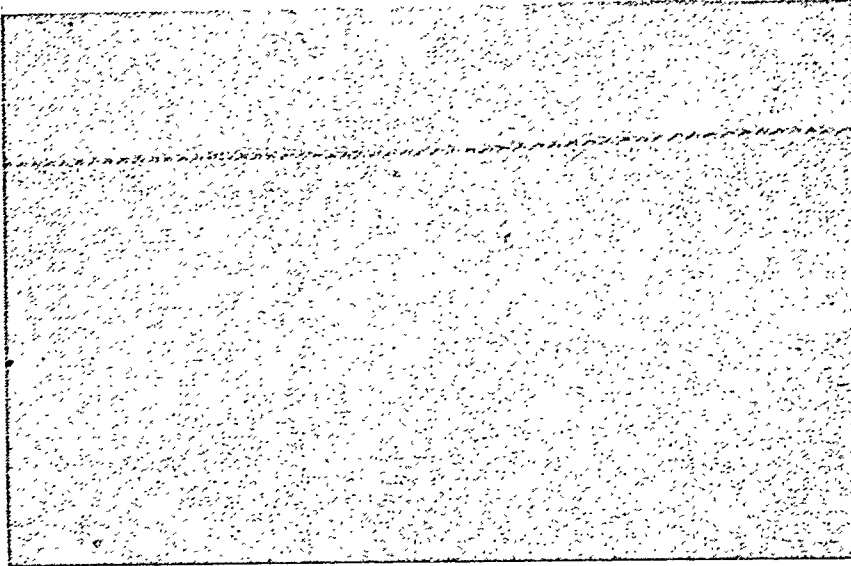


2



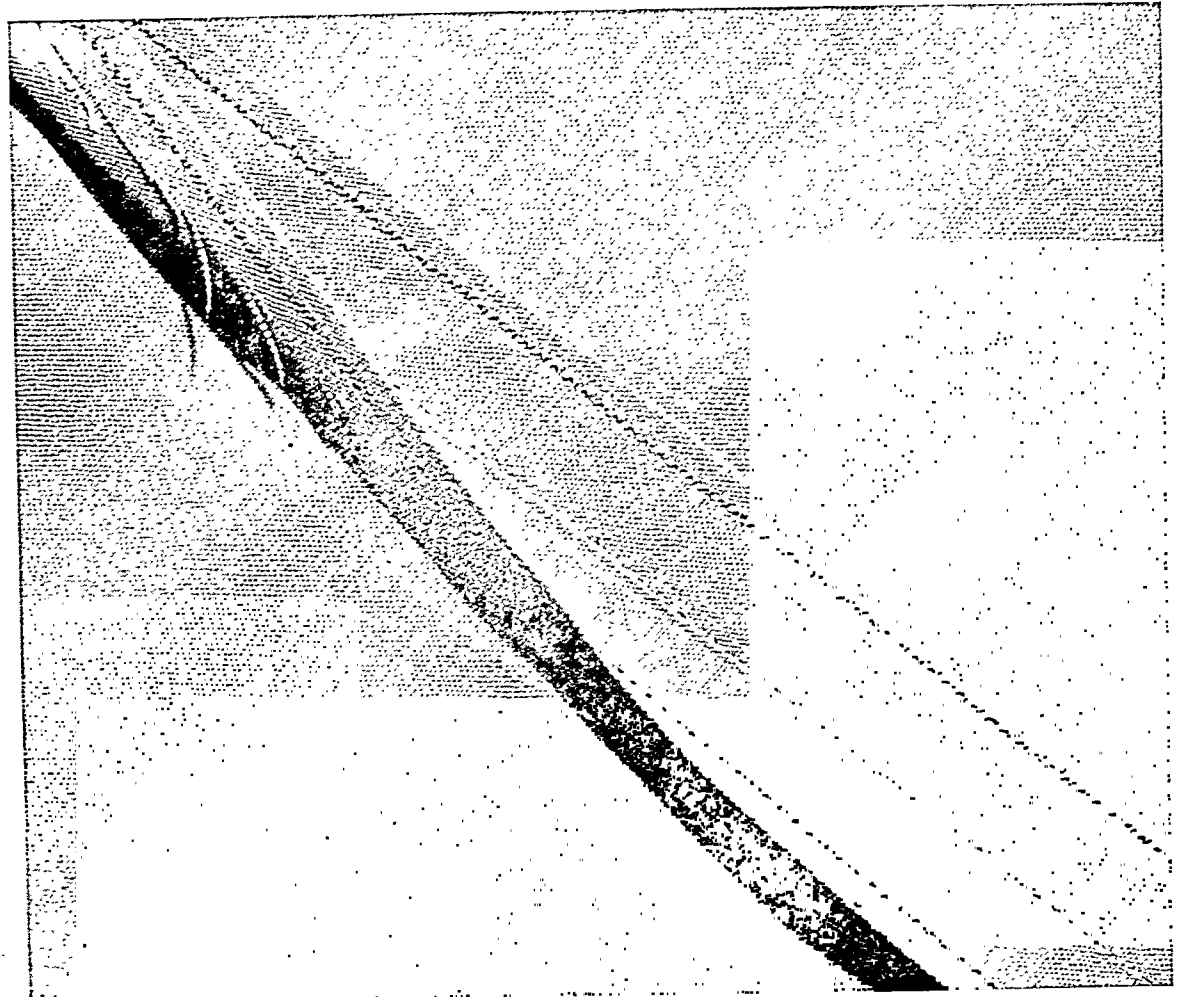
2. Turn the work on to the wrong side and tack the seam again on the tracings, making sure that the raw edges of the first turning are up inside the seam. If any threads stray out they may be cut off close to the seam.

MACHINE NEATENED SEAM



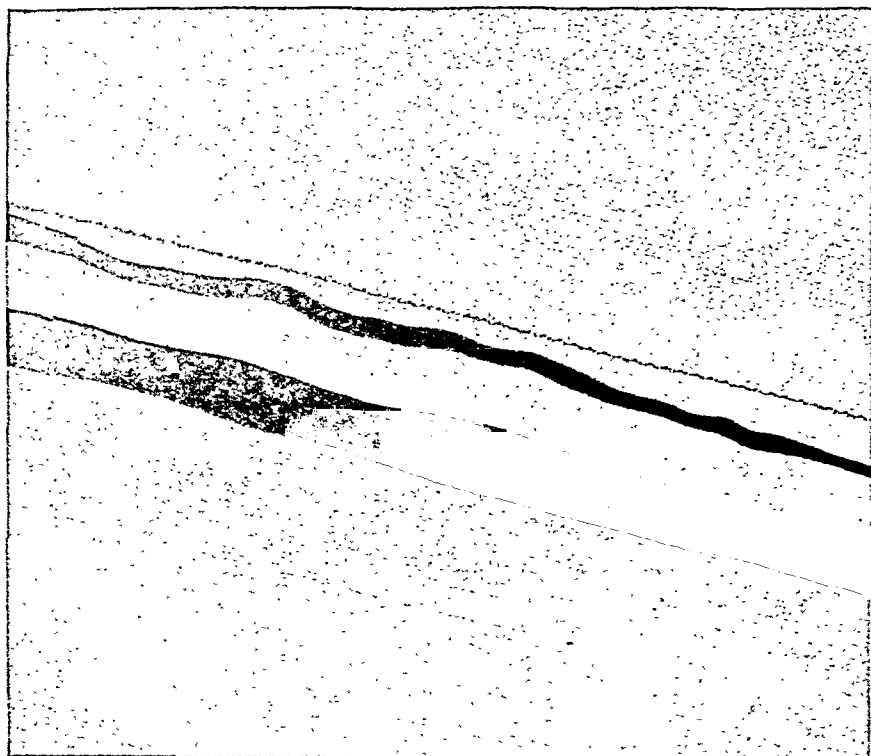
1. Tack and stitch the seam on the wrong side, remove the tacks and press it open.

2. Take the raw edge of the seam and turn it over once, tack it and machine it close to the fold. If this method is being used on wool cloth, a little soap may be rubbed underneath the seam turnings and the garment pressed again very light'y without a damp cloth.

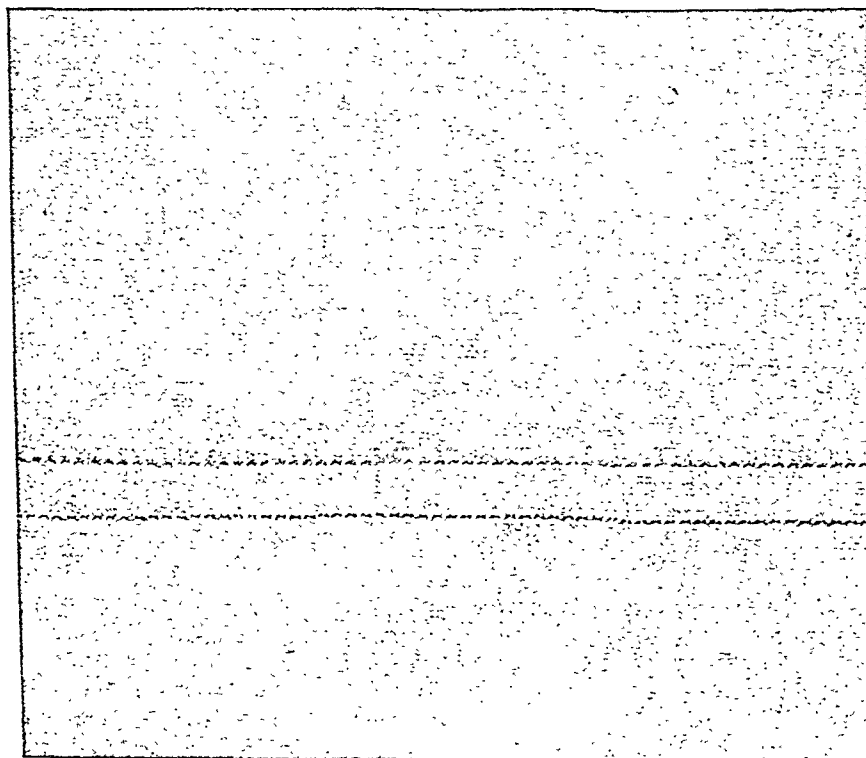


RUN AND FELL SEAM

1. A run and fell seam is worked on cotton underwear and nightwear; it is usual to do the work by machine. Tack the seam on the wrong side and cut one turning to $\frac{1}{4}$ in. and the other turning to $\frac{1}{2}$ in. Take out all tacks and tracings.

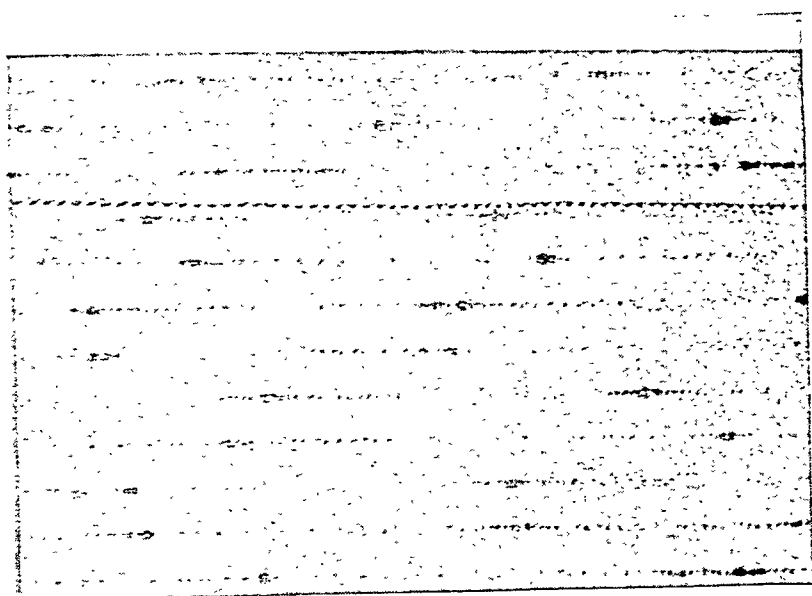


2



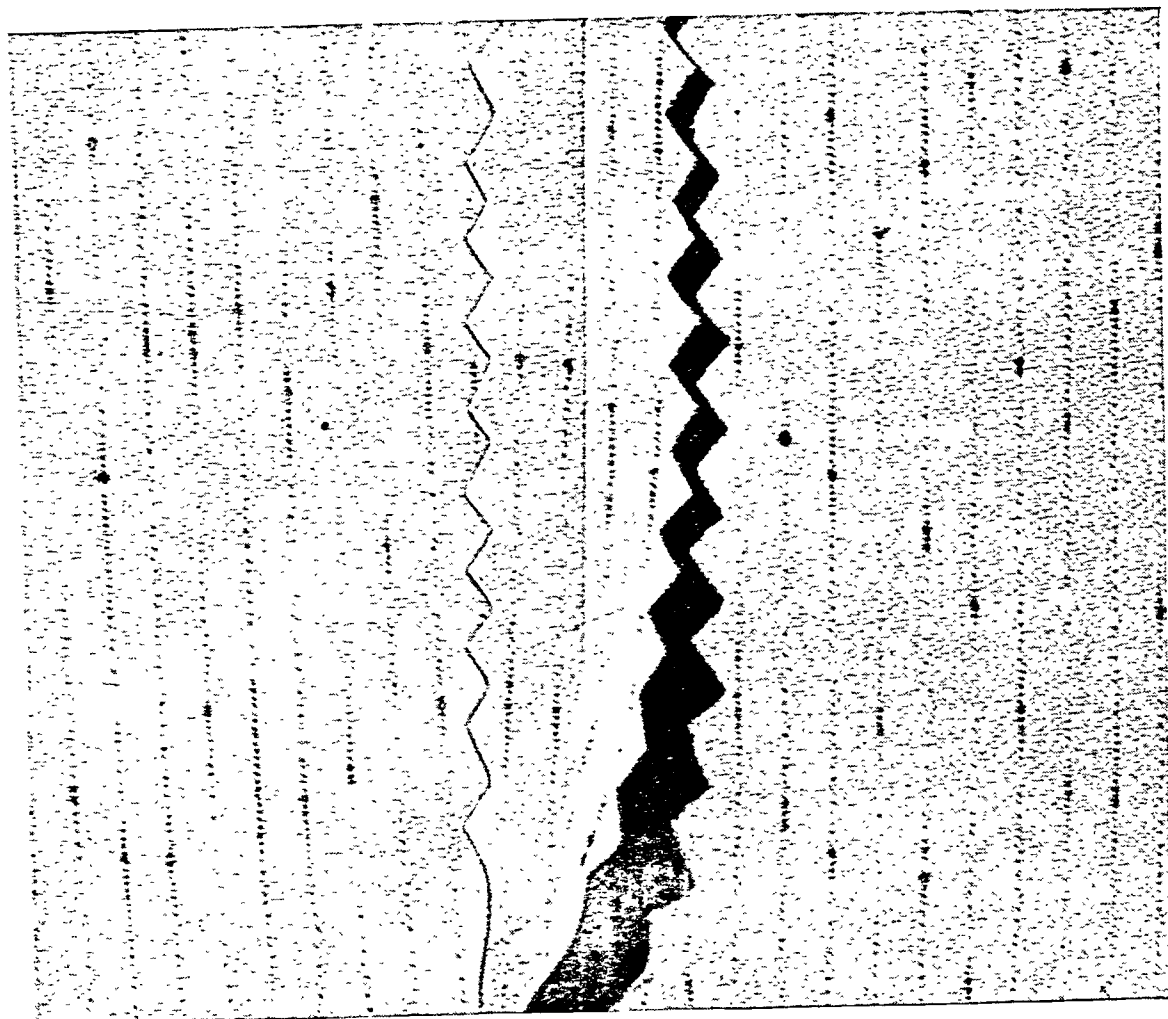
2. Press the wide turning over the narrow one and fell (hem) it over. Thus there is the fold of the seam and a line of stitching visible on the right side. This is a difficult seam to work on a curved line. Where the seam is very curved a french seam will be more satisfactory.

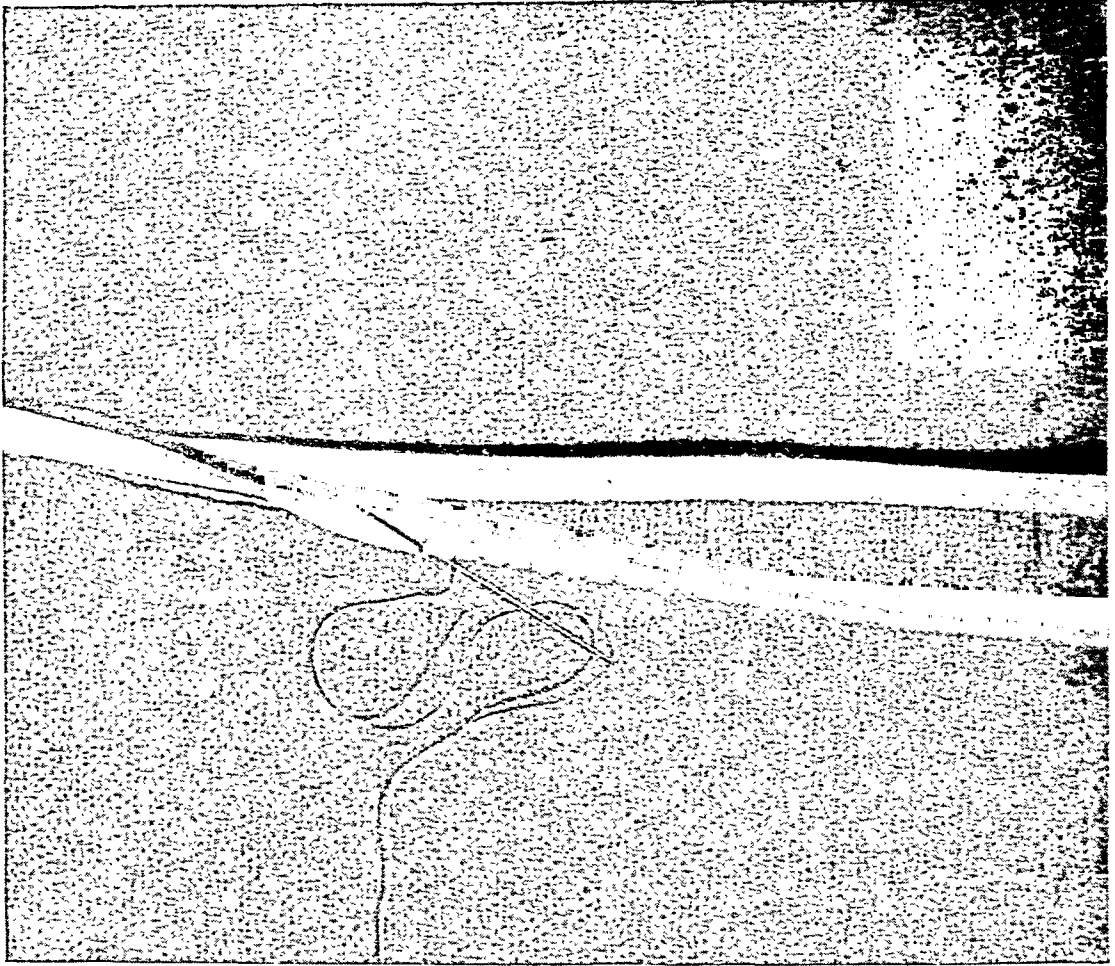
A FLAT SEAM WITH PINKED EDGES



1. Tack and stitch the seam on the wrong side and cut the turnings $\frac{1}{2}$ in. wide. Take the tacks out.

2. Fold over the tips of the raw edges of the seam and cut out a V-shaped snip. Proceed along the seam, making the tops of the V's meet so that there is a continuous line of snips. If the material is not too coarse, both sides can be cut together.





1

A BOUND SEAM

1. This is a good method to use for coats which do not need lining. It is also a way of preventing wool cloth fraying. Tack and stitch the seams on the wrong side. Cut strips of crossway sateen and join them together, or use ready-prepared cotton binding and bind the raw edges as an ordinary crossway bind.

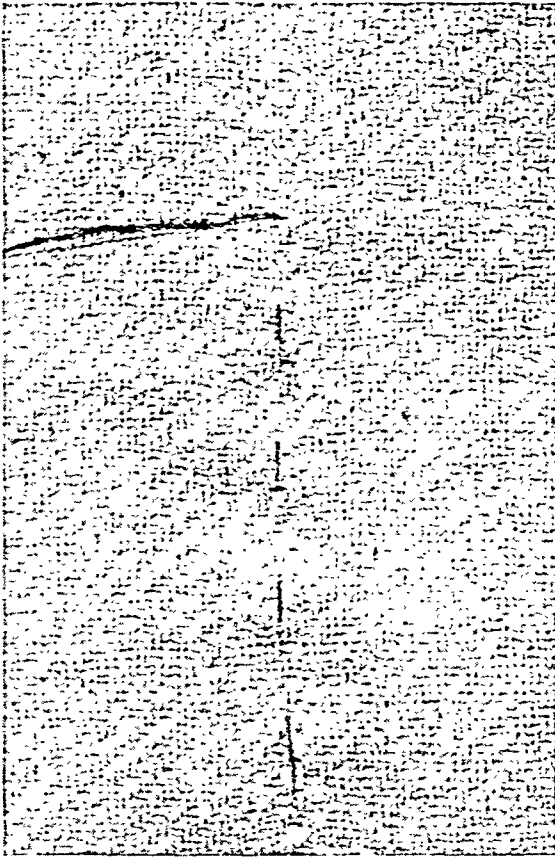
2. The illustration shows the prepared binding stitched on by machine. It may be done with the aid of the binding attachment or by preparing the binding first in the following manner: Crease the binding down the centre, then fold the edges over to meet at the centre and crease again. This folded binding is wrapped over the raw edge of the seam and stitched.

2

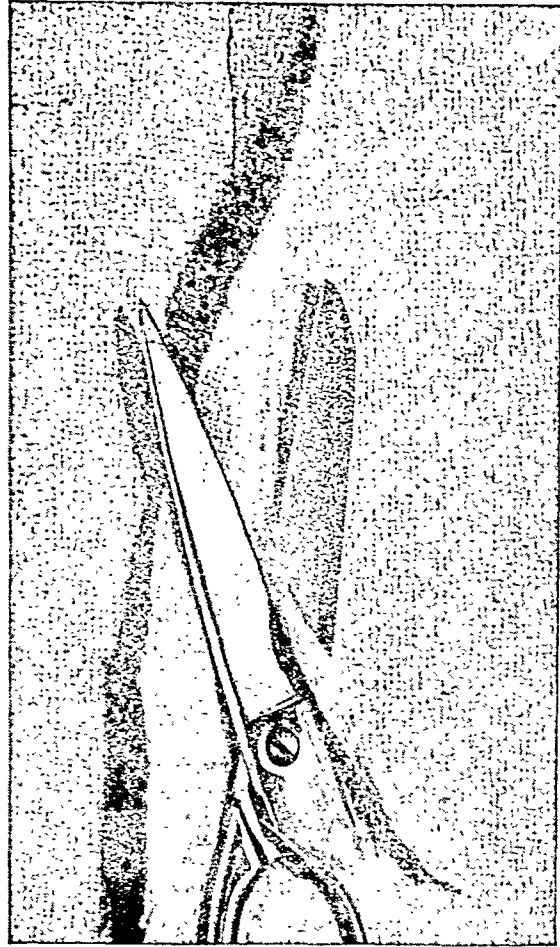
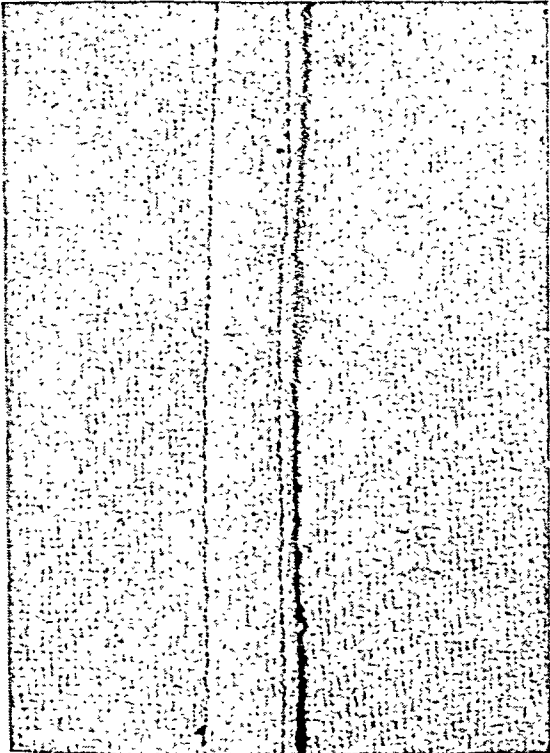


A LAPPED SEAM

1. A lapped seam is sometimes used on very firm wool cloth, such as face cloth, velour and duveteen. First tack the turnings of one piece of material on to the wrong side and then tack it down on to the other side, both right sides up, with the fold against the tracing line of the under piece. Stitch by machine, placing the stitching as close to the fold as possible.



3



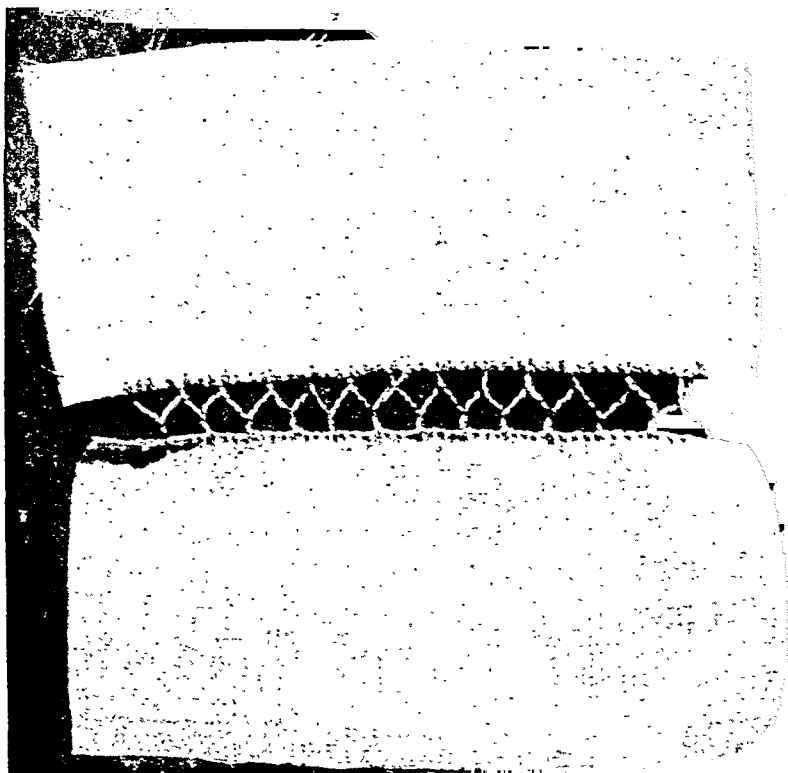
2

2. Cut away the turnings of the folded material as close as possible.

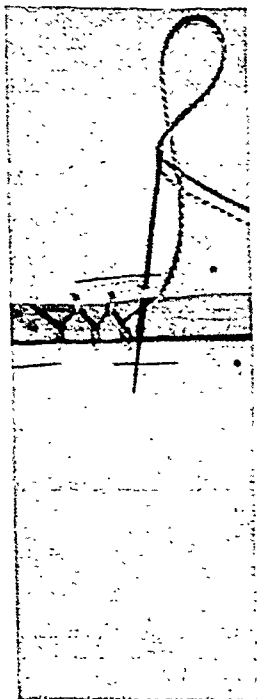
3. Hem the wide turning on the wrong side as a hem over the narrow turning and stitch by machine so that the work looks alike on both sides. Dressing gowns are often made up with this method.

ZIG-ZAG FAGGOT STITCH FOR SEAMS

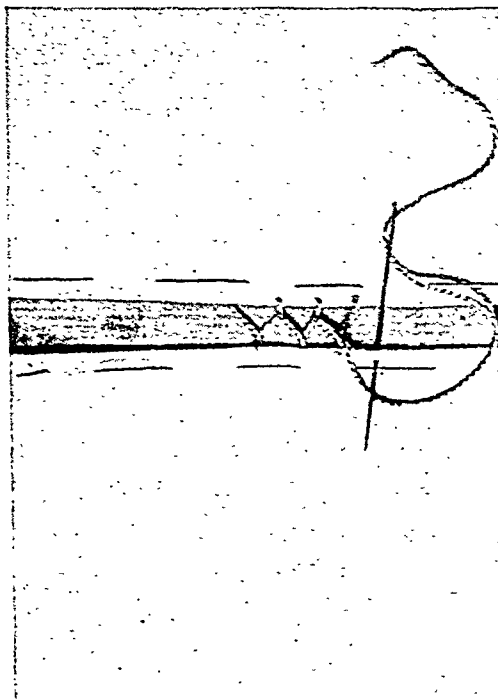
1. This stitch makes a very decorative join; it is an effective method for joining bands to lengthen a garment, or to add bands round collars and cuffs, etc. It is not very suitable for side or sleeve seams. Tack a narrow hem on to the wrong side and hem it lightly. Tack both pieces on to some strong paper right side up and $\frac{1}{4}$ in. apart and proceed to work the faggot stitch as shown.



2

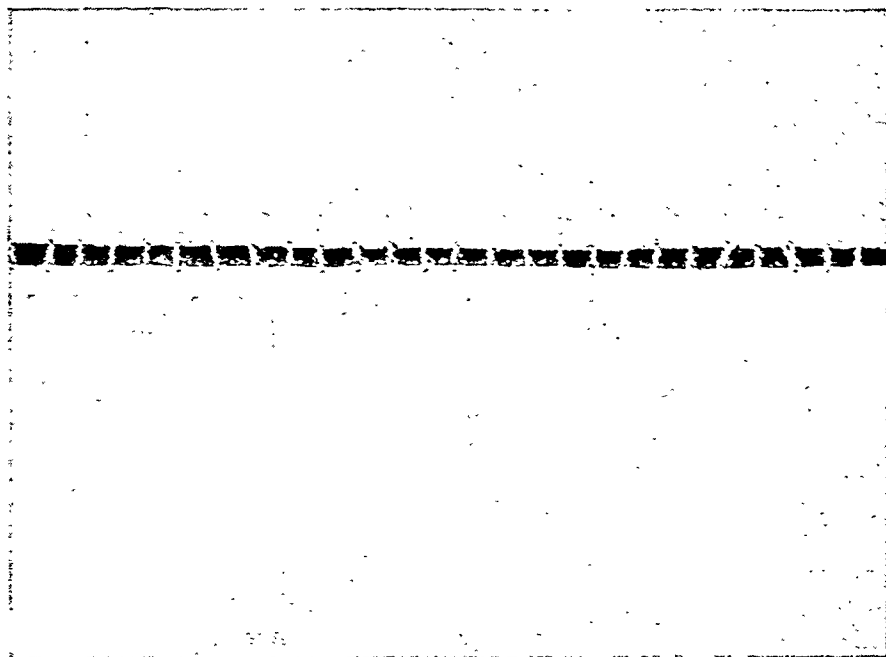


3



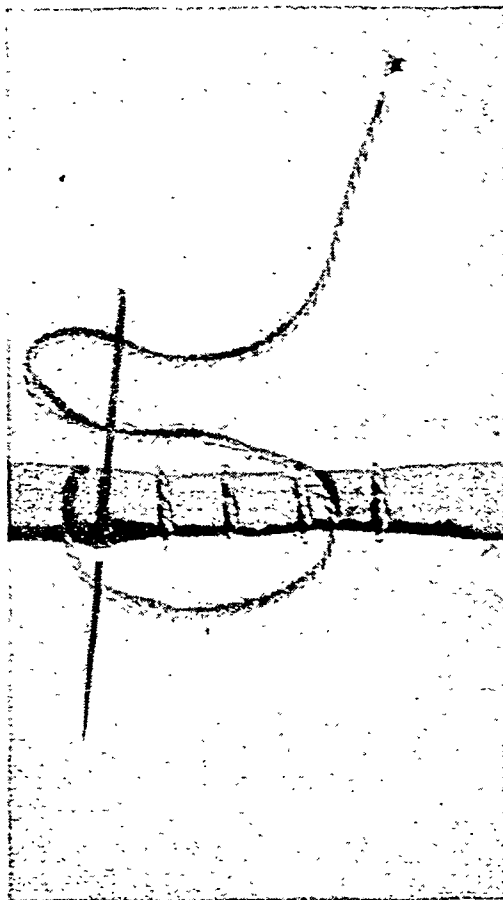
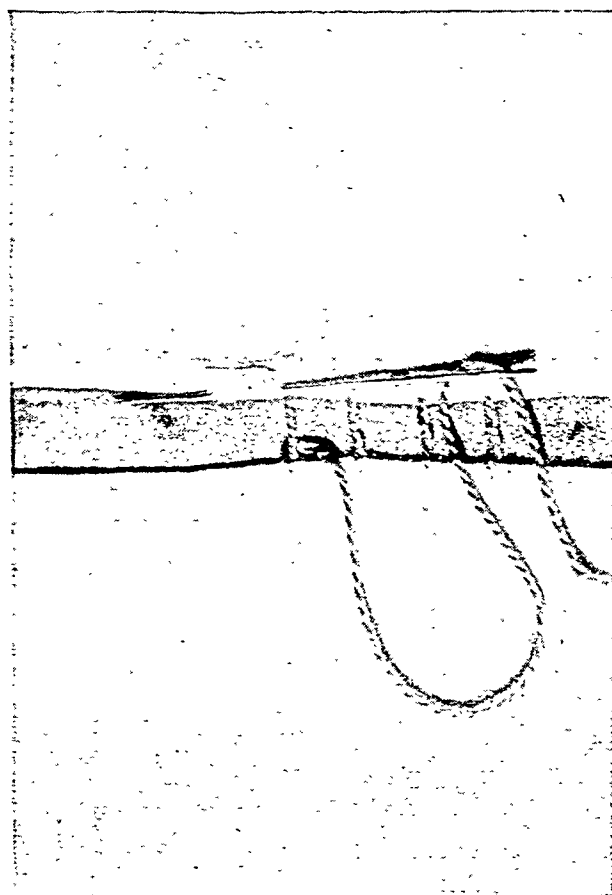
2 and 3 illustrations show the two movements of the stitch—the thread passes under the needle each time. Remove the work from the paper, take out all tacks and press.

STRAIGHT FAGGOT STITCH FOR SEAMS



1. Another method of faggot stitching, giving straight bars, which if liked may be threaded with silk in a contrasting colour. The turnings are treated as before. The thread should be firm and round, a stranded thread will seldom give good results. The thickness of the thread will depend on the texture of the material and it must be one to suit the size of the space between the folds. Very fine work may be done with sewing silk.

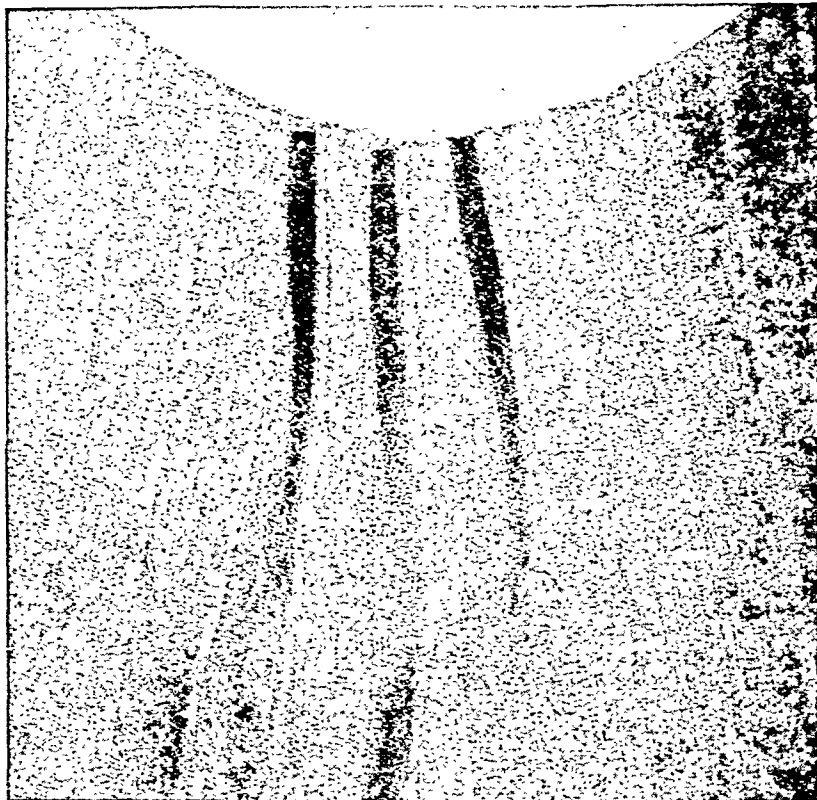
2. Method of working the straight bars.



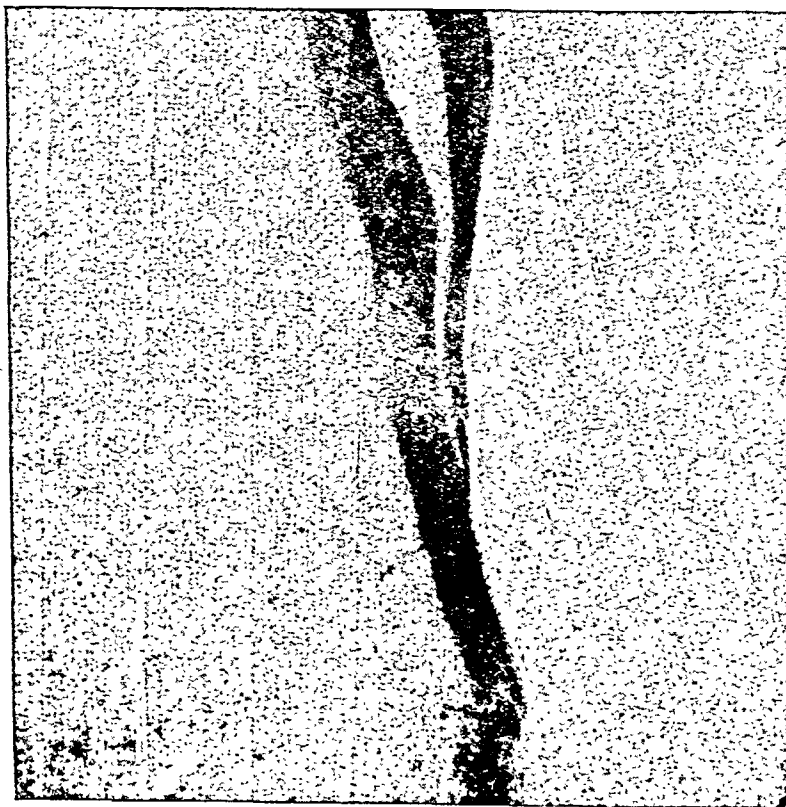
DARTS AND THEIR USES

The purpose of darts is to dispose of superfluous fullness and at the same time to shape a garment.

1. Tucks as darts. The required amount of fullness is taken up in three large tucks. Chief use for these is at the back neck and at the under-arm seam. The tucks may be of equal length or the centre one may be longer.



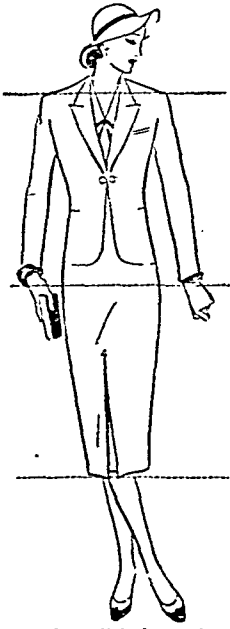
1



2

2. It is usual to take out the fullness at the shoulder with one large dart. Stitch the dart as a seam, running the stitching off at the base of the fold. Cut the turnings to near the point and press them open. The spare fullness at the end can be shrunk away. Do not press the iron down hard when doing this.

A CHAT ON GOOD GROOMING



A well-balanced garment

How can the busy housewife or business girl be well groomed? How can it be done without additional expense for clothes?

One of the first essentials is to dress to your "type." Consider whether you are tall or short, slim or plump, angular or not, fair or dark, or just between. A few simple rules will help, but they must not be followed slavishly because there are always some people who are exceptions and you may be one of these.

1. Dark complexions and dark hair need warm colours, reds, oranges, yellows and warm browns. Warm complexions need warm colours; cold colours would throw up and intensify a warm complexion to a ruddy glow.

2. Dark hair and pale skin can wear cooler colours than the dark-complexioned type.

3. Fair hair and fair skin, the English type, can find a shade in any colour range to suit; silhouette will really be the deciding factor here. The short, plump figure should choose the darker shades, while the taller slim one may wear the lighter, bright hues.

4. A well-balanced garment never has a line cutting it in half horizontally; a line of any kind, either the hem of a costume coat or a seam, running round the figure halfway between shoulder and hem will have the unpleasant effect of dividing the garment into two equal portions. Either the bodice or the skirt must be the more important.

5. Find out what style suits you and keep to it, adapting it to prevailing fashion; not wearing it to the exclusion of the fashion in vogue.

6. As to colour schemes, never have more than two main colours and one of these must predominate. Do not have every accessory in the same contrasting colour. One accessory must be more important than the rest. Thus, as a guide, a navy suit would look well with:

(a) Navy hat with small trimming of cerise, navy shoes, navy blue gloves with cerise stitching and a navy suede hand-bag.

(b) Small red hat, gloves to match the hat, blue shoes and bag.

(c) Red hand-bag and all other accessories in navy with red trimmings, or a red scarf.

These are only hints but they apply to any colour scheme. Here are some more generally known hints:

Vertical lines add height, or rather, give an illusion of more height. Horizontal lines or stripes give width. So if you wish to avoid extra height or width do not wear stripes that bring about such an effect.

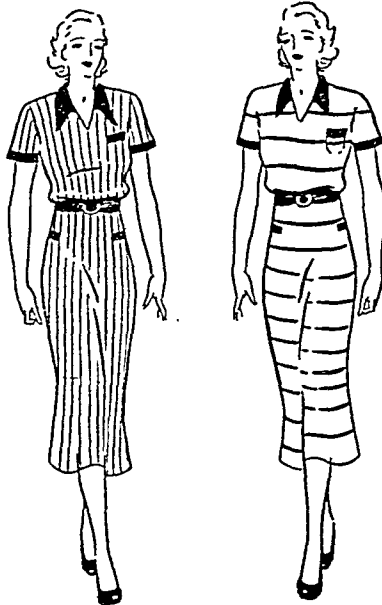
Only the slimmest figure can wear gowns with the clinging "cut on the cross" line.

There is always just the right hem length; any deviation from it will upset the balance of the garment.

Do not mix sports clothes with dressy clothes; make sure, too, that accessories are consistent with the rest of the outfit. Smooth textured cloth needs accessories of smooth texture too. The outfit should have one special feature or focusing point, such as a touch of contrasting colour, a carefully chosen trimming, or buttonhole, or dress ornament.

One other point which is very important, keep all clothes including footwear in good repair. This is not an extravagance but an economy, it is essential to those who wish to look well turned out.

Is the arrangement of your wardrobe well planned? Have your dresses plenty of hanging room? A wardrobe should be



Choose striped material with care.

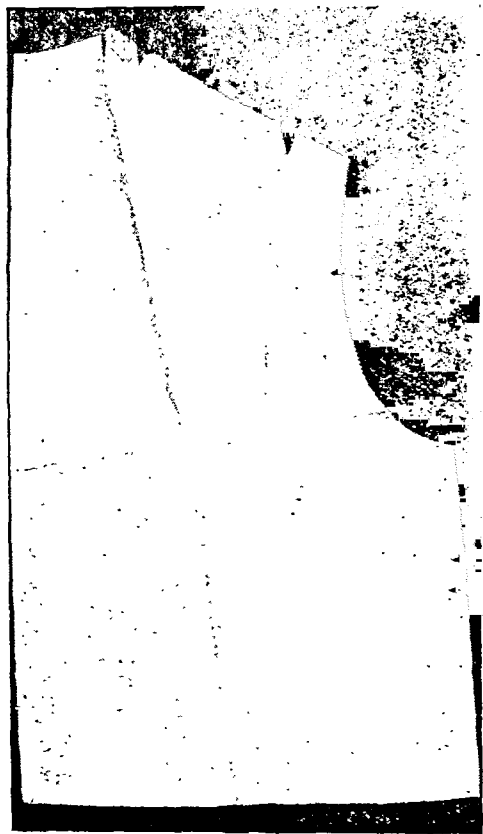
high enough to allow the longest evening gown to hang full length. If it does not, then a hanging corner wardrobe, having a wood top and side curtains will be better.

PART III

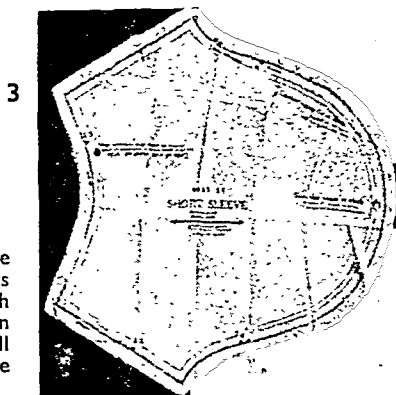
DRESSMAKING

PATTERNS

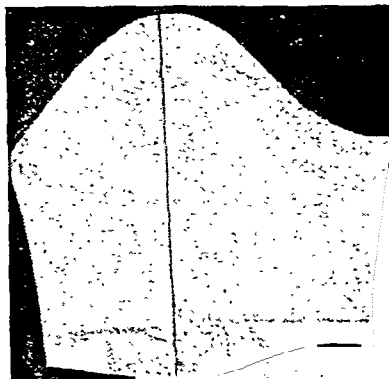
There are various kinds of dressmaking patterns and papers for making patterns.



1. A fashion paper pattern; this kind usually allows $\frac{1}{2}$ - $\frac{3}{4}$ in. turnings. It is as well to add a little more if the material is inclined to fray quickly. The worker must be sure to look for and mark all notches and other direction marks when cutting.



3. This is a trade pattern which shows clearly how much turning has been allowed and all directions are printed.



4

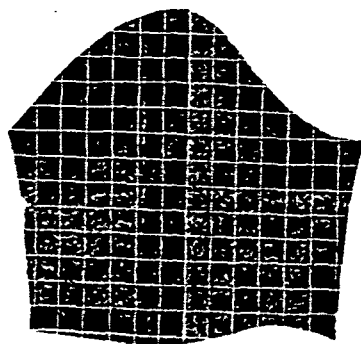
4. A drafted pattern cut from lined cutting-out paper. This is easier to work on; it is so arranged that the red vertical lines denote the sel-edge way of the material.



2

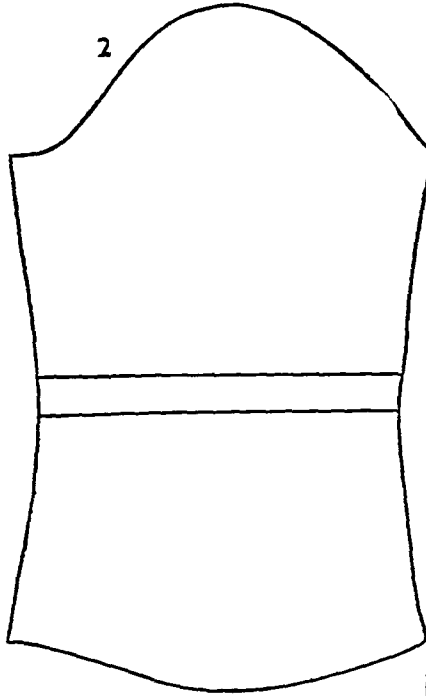
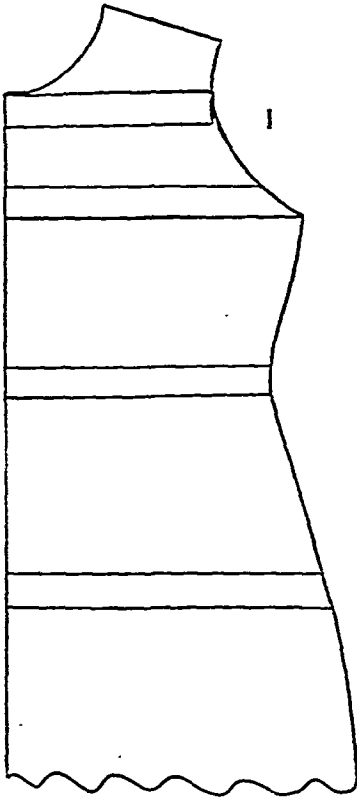
2. Here is a drafted pattern on plain paper; as a rule, drafted patterns do not allow turnings.

5



5. This is the easiest of all drafting and cutting-out papers. It is ruled in $\frac{1}{2}$ - and 1-in. squares, making it very easy to measure odd fractions of inches.

SHORTENING PATTERNS



1. **Front.** Cut the pattern at the chest, bust, waist and hip; these cuts overlap the patterns at an equal proportion of the superfluous length, and paste or pin them together.

Back. Cut and shorten at the back-width, bust, waist and hip, and treat in a similar way to the front.

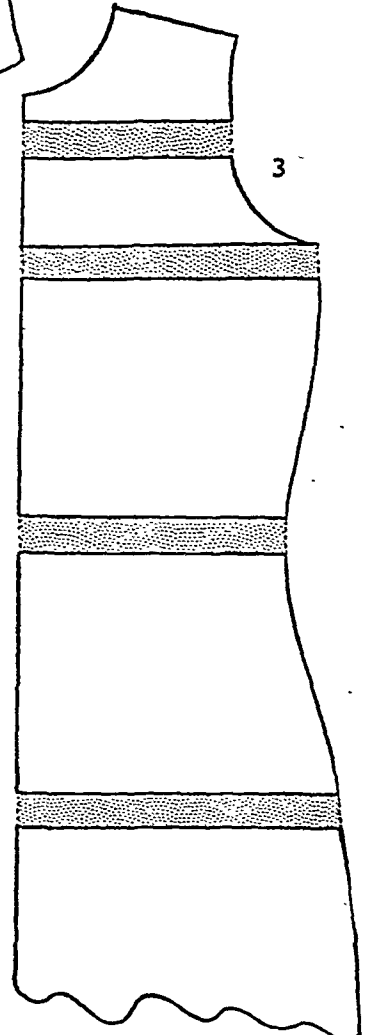
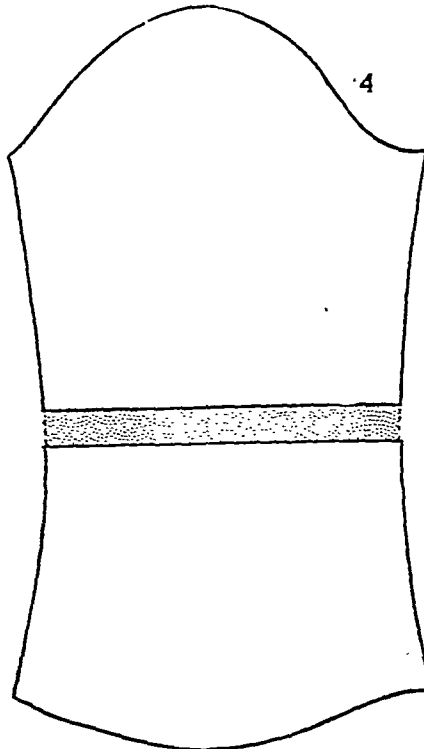
2. **Sleeve.** Cut at the elbow and overlap.

LENGTHENING PATTERNS

3. **Front.** Cut the pattern at the chest, bust, waist and hip line, open out an equal proportion of the extra length at each cut, and paste strips of paper over the gaps.

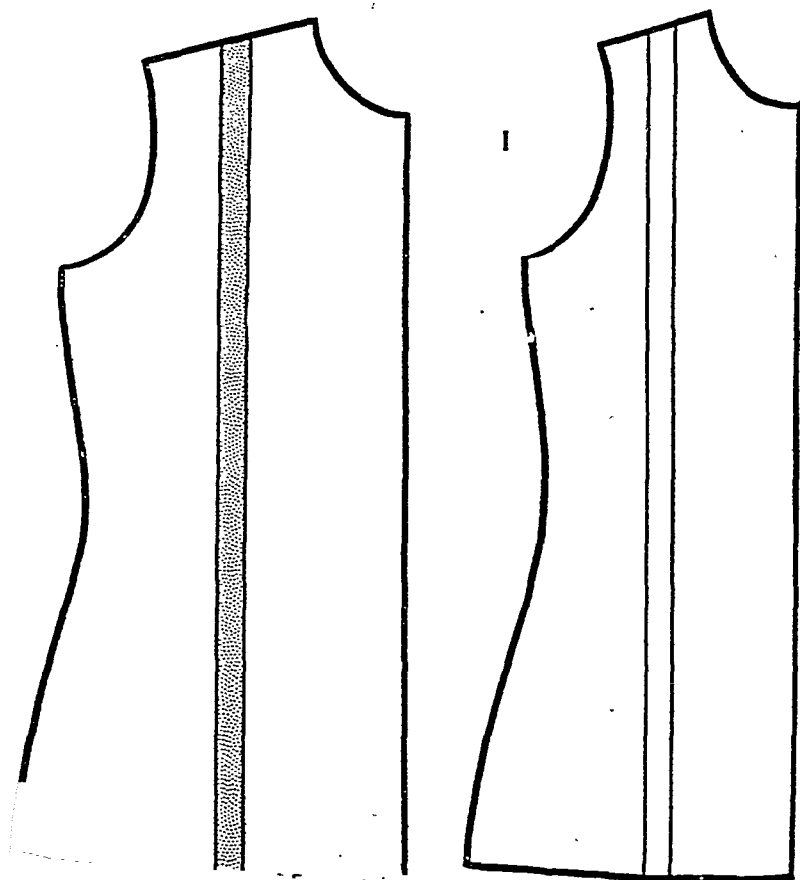
Back. Cut and lengthen at back-width, bust, waist and hips, and treat in a similar way to the front.

4. **Sleeve.** Cut at the elbow and let in extra length.

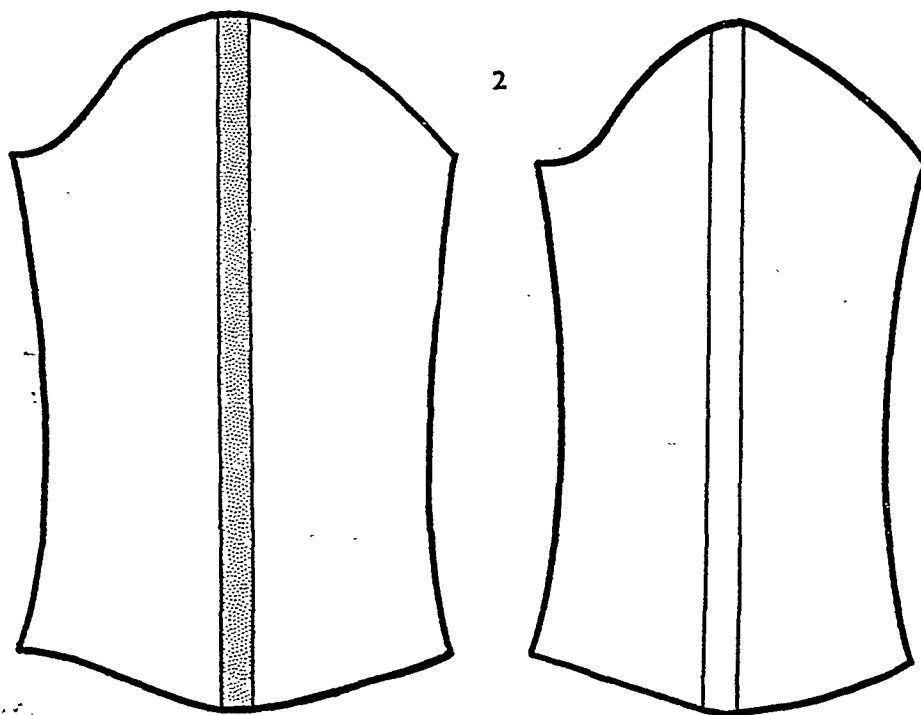


ALTERING WIDTHS

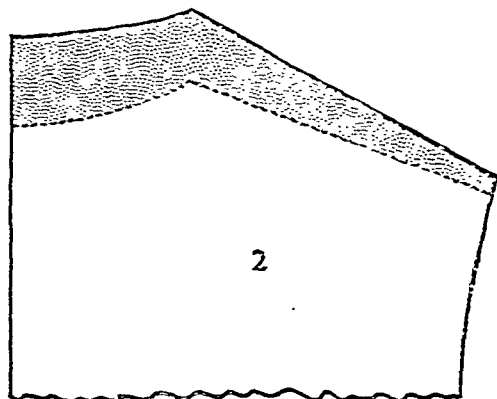
1. **Dress or Bodice.** Both back and front. To widen, fold the pattern in halves down the length, cut through this fold and open out the required amount. Paste a strip of paper over the gap. To make the pattern narrower, overlap the required amount. Do not attempt to widen a pattern more than 1 in. If more width is required, make a new draft because larger figures will be proportionately longer.



2. **Sleeve.** Fold in halves and treat in the same way.

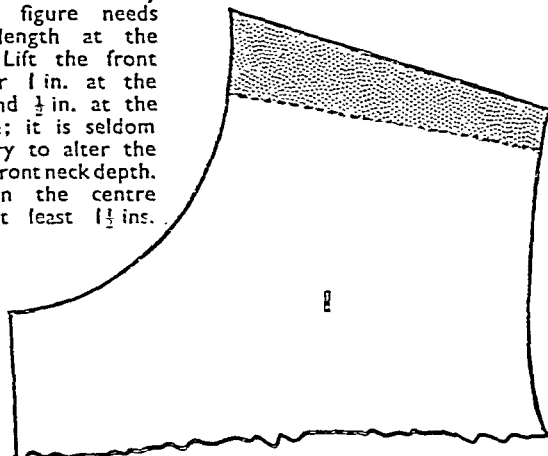


ALTERATIONS FOR STOOPING AND UPRIGHT FIGURES

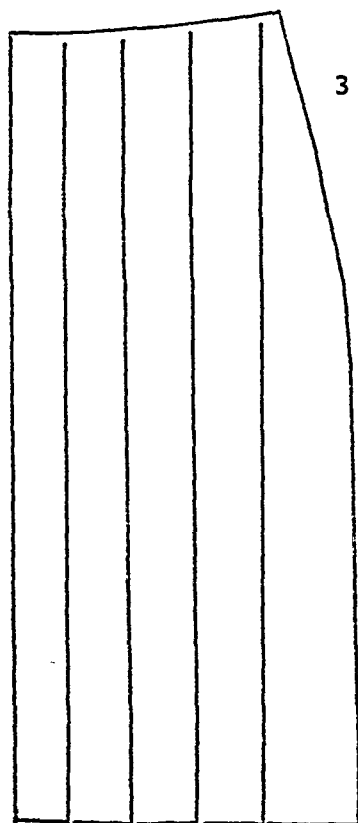


2. A stooping figure needs extra length at the back. Lift the back shoulder 1 in. at the neck and $\frac{1}{2}$ in. at the armhole, raise the centre of the neck about $1\frac{1}{2}$ in. Add at least 1 in. to the centre-back length.

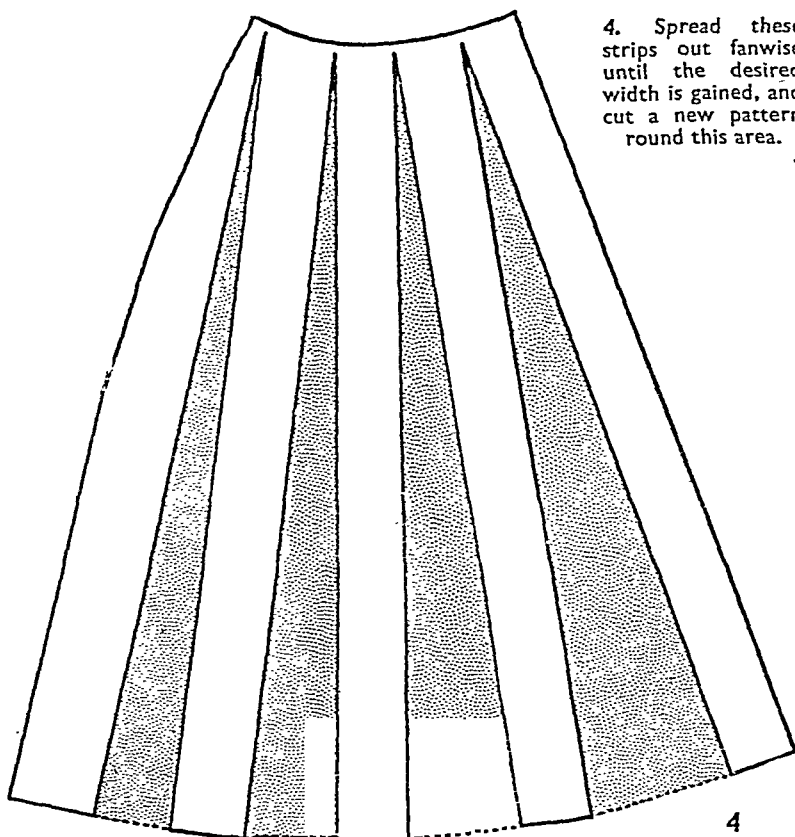
1. An extremely upright figure needs more length at the front. Lift the front shoulder 1 in. at the neck and $\frac{1}{2}$ in. at the armhole; it is seldom necessary to alter the centre-front neck depth. Lengthen the centre front at least $1\frac{1}{2}$ ins.



ALTERING PLAIN PATTERNS TO FLARE



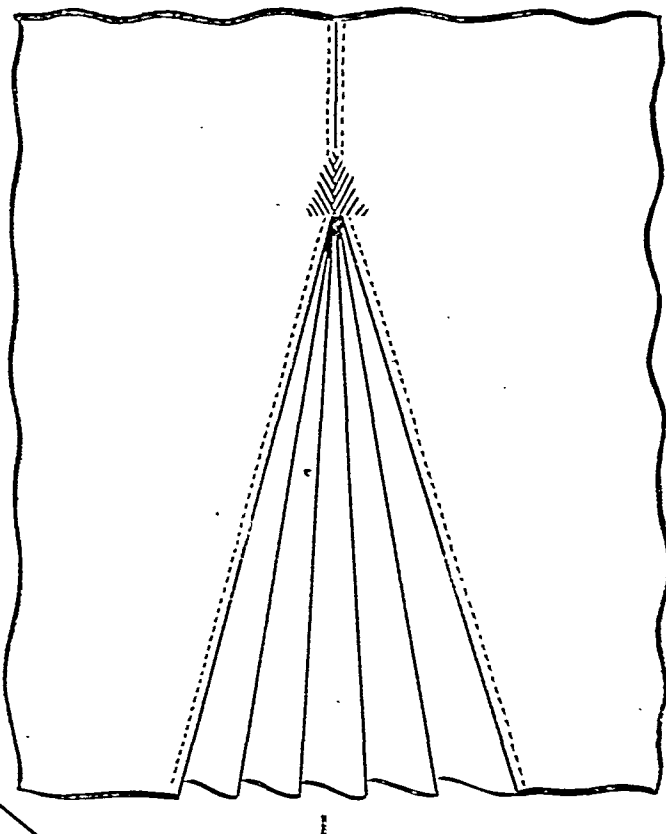
3. It is very easy to adapt a plain pattern to a flared pattern. Cut the plain pattern into strips, as illustrated. The cuts stop just before reaching the top of the pattern.



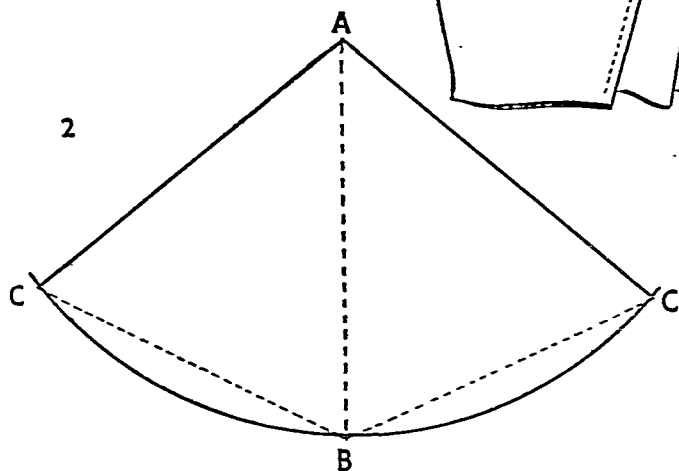
4. Spread these strips out fanwise until the desired width is gained, and cut a new pattern round this area.

PATTERNS FOR PLEATS

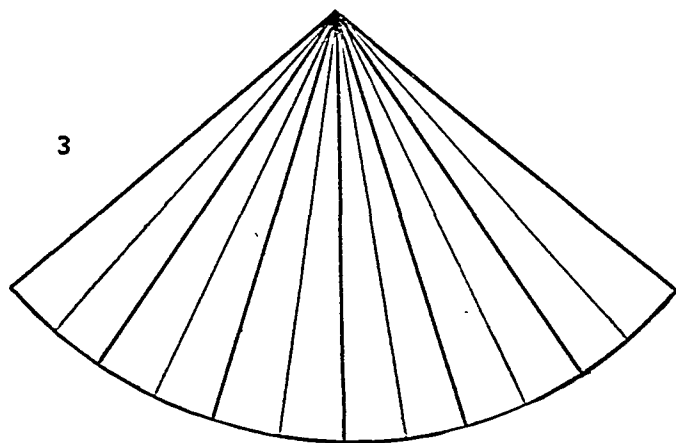
When a skirt has a box pleat to give additional width at the hem, it is not necessary to have the extra material all the way up the skirt. Cut the skirt with a seam at the position of the pleat; cut a strip of material the size of the pleat and let it in from the hem. Then work a line of machine stitching $\frac{1}{4}$ in. on either side of the seam, as edge stitching, down to the pleat and then diagonally outward to the fold of the pleat, so that the corners of it are held up. This will do away with ugly thickness above.



1. A group of fan-shaped pleats, sometimes called "sun-ray" pleats, gives unusual and very attractive style to a skirt or dress of fine wool. An arrow head neatens the top.

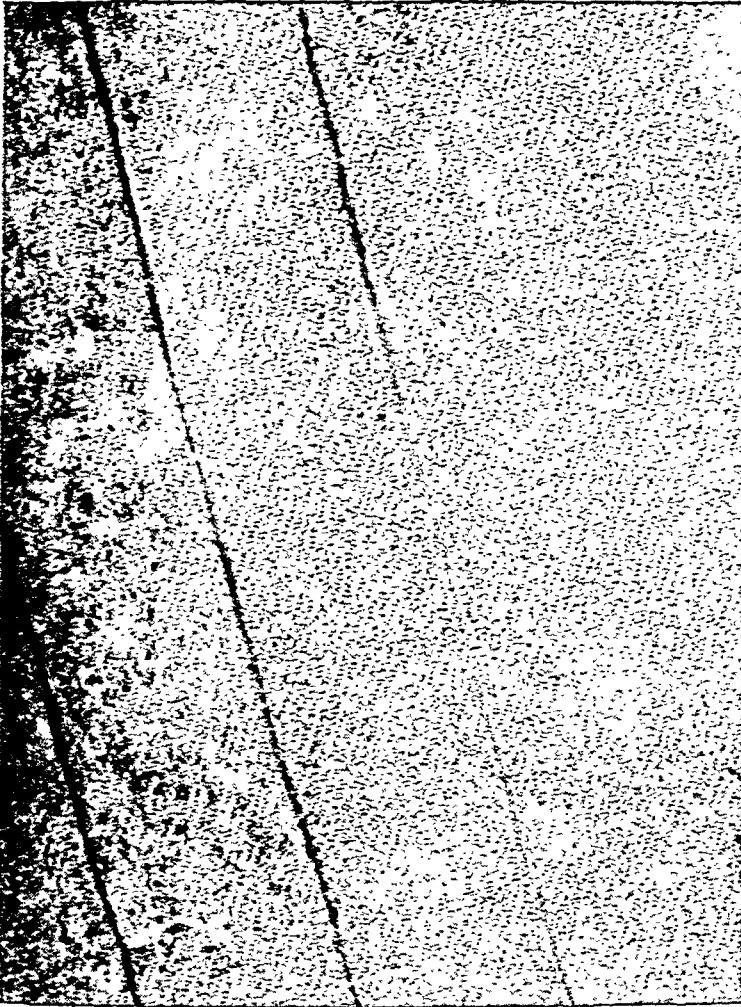


2. The pattern is based on a segment of a circle. A—B = depth of pleats. N.B., line A—B must run on the selvedge way of the material. B—C = half the width of the lower edge of the material to be pleated. To find this measurement, multiply the width of one pleat by the number of pleats and divide by 2. Thus, if one pleat needs $4\frac{1}{2}$ ins. of material and there are to be five pleats, A—B will be $4\frac{1}{2} \times 5 \div 2 = 11\frac{1}{2}$ ins.



3. Put in lines of tacking to mark the edges of pleats and the positions of the pleats. The heavy lines show the pleat edges and the light lines show their positions when they are tacked over ready to be pressed.

ALTERING PLAIN TO PLEATED PATTERNS



1

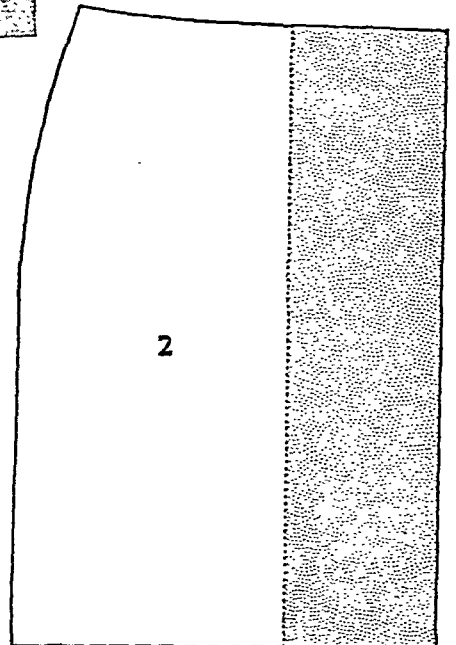
1. Wide knife pleats (as illustrated) take up twice their width in extra material; i.e., three times its width will be needed. A box pleat is the equivalent of two wide knife pleats.

2. This drawing shows how the pattern would be altered to make a skirt with a centre panel of knife pleats. The hip measure is 40 ins., therefore, for four 1 in. pleats (on the half) 24 ins. will have to be pleated for the panel. The shaping into the waist is done by closing up pleats at the waist line.

There are various types of pleats; box, accordeon, sun-ray and fancy pleatings. The latter are groupings of various pleats, i.e., three knife, one box and three knife pleats repeated at regular intervals.

It is only practical to alter existing patterns to box or knife pleats, as it is not possible to do accordeon or fancy pleatings at home. These can be carried out professionally at a very small charge, and the pleaters' agent will advise as to the amount of material to be allowed.

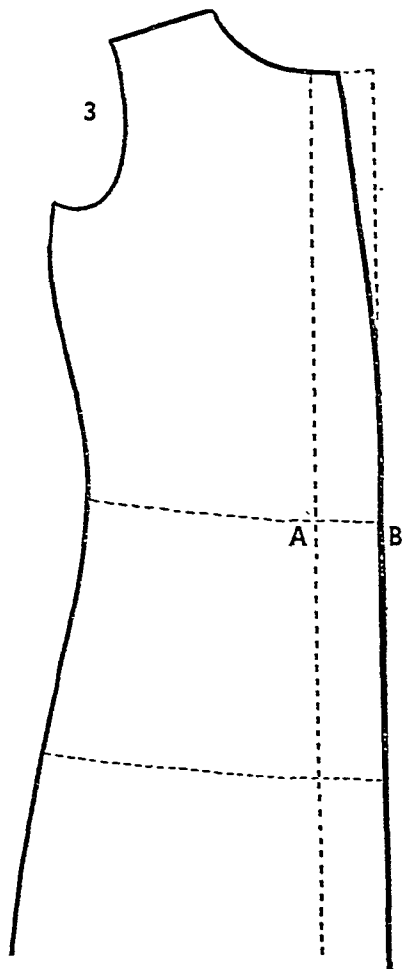
When measuring material for pleating, a rough guide is to allow about three times more than the finished article should be. It can, however, be worked out quite accurately by measuring how much *extra* material is required for one of the pleats and multiplying that by the number of pleats.



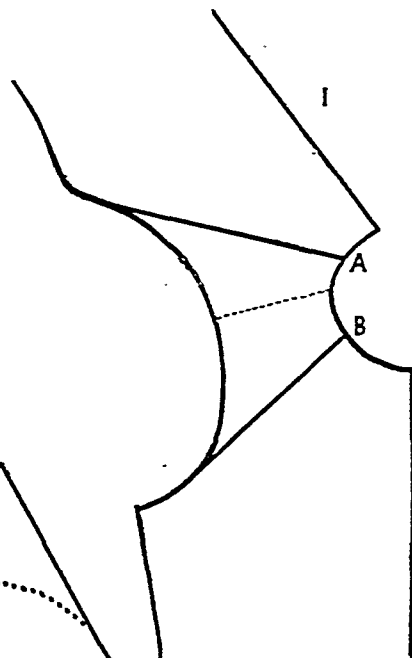
ADAPTING BOUGHT PATTERNS

When laying the pattern on the material to be cut out, make quite sure that all directions are followed. It will be shown on the pattern or in its accompanying diagrams which way up to lay the paper—whether certain edges go to a fold, or not, and which way of the pattern

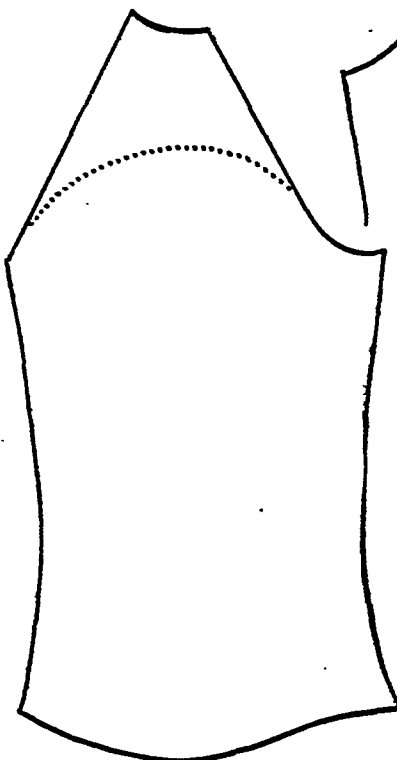
must be placed along the selvedge. Widths of pleats, if any, will be marked; positions of pockets and adaptations to neck lines, or sleeve lengths will be marked by a printed line or a row of holes. A lot of time will be saved if a few minutes are spent on studying the diagrams and directions on the pattern, its layout, adaptations and cutting. Useful hints on fixing will be found, too.



1. To adapt a set-in sleeve to a raglan style. Place the shoulders of the front and back bodice together. From shoulder line to A = half of half back neck. From shoulder line to B = one-third of half front neck. Connect A with a straight line to the back armhole and B to the front armhole. This will give the pattern for the extension of the top of the sleeve.



3. To adapt single-breasted coats and jackets to double-breasted styles. Find out how much extra width is required at the hip line and add this to the front edge of the pattern (see A—B in drawing). Unless it is desired to have very wide revers, divide the extra width in half at the neck line and curve the front from this point to waist as shown.



2. Add this extension pattern to the top of the sleeve.

The preparation of the manufactured pattern has been brought to a stage of perfection and the worker can rely on the fitting of the garment if she has used it intelligently. All the adaptations and alterations suggested in the section on drafted patterns can be applied to purchased patterns. For instance, lengths and widths can be varied, and pleats and flares arranged.

Tight fitting sleeves can be made still more tight and yet remain comfortable if they are cut on the cross with no turnings allowed.

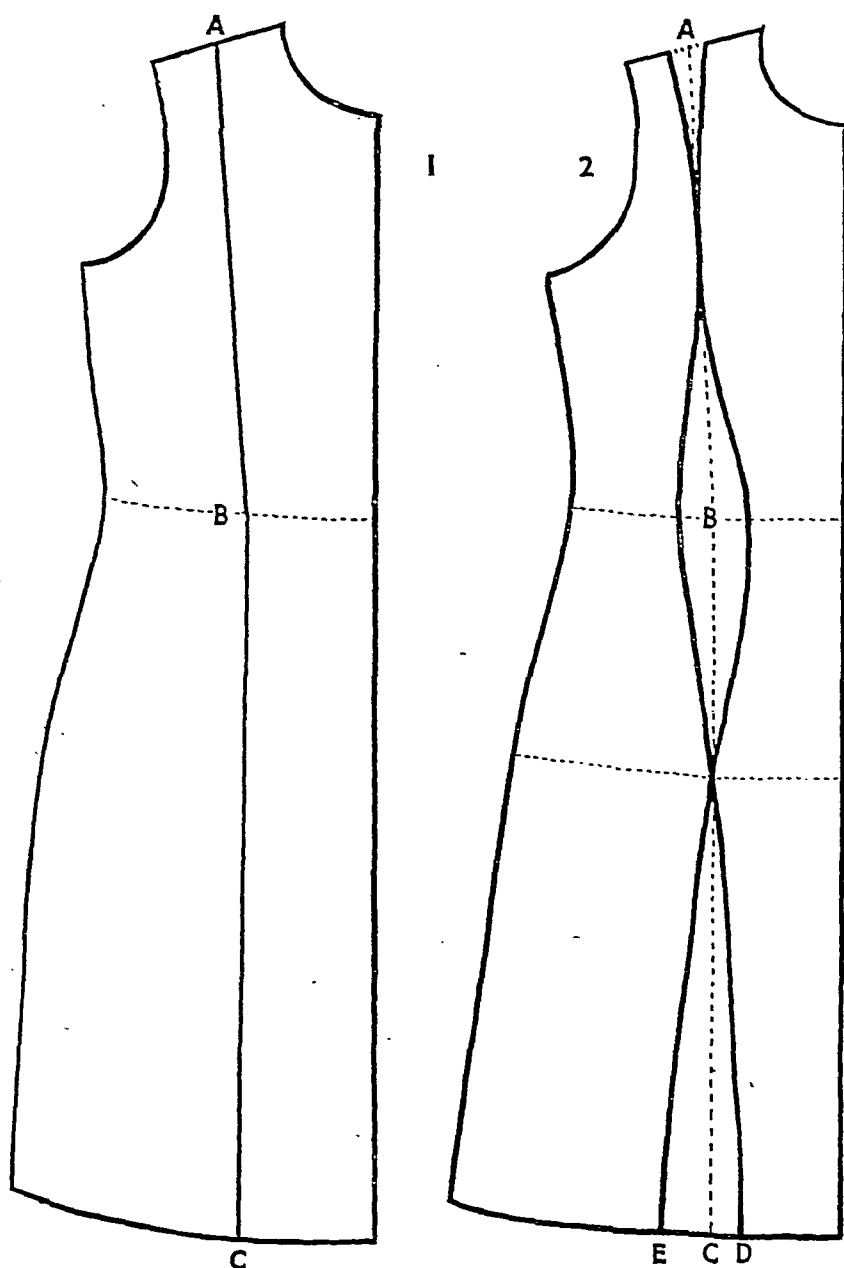
Fold the material on the cross, mark the fold with pins and lay the sleeve pattern with the thread marks running parallel to them. When the sleeve is fitted it may be found that still more can be taken out.

A straight skirt can be given a little more style if it is cut through the centre, back and front, and these edges flared a little and seamed.

Collars can be added to a pattern which has no collar, if directions given in the section dealing with this process are followed.

ADAPTING BOUGHT PATTERNS

continued



1. To make a plain dress or coat pattern tight-fitting by means of a seam running from shoulder to hem, mark the half of the shoulder seam, A, and the half of the waist line, B. Draw a straight line to connect these points and continue down to the bottom of the pattern, point C.

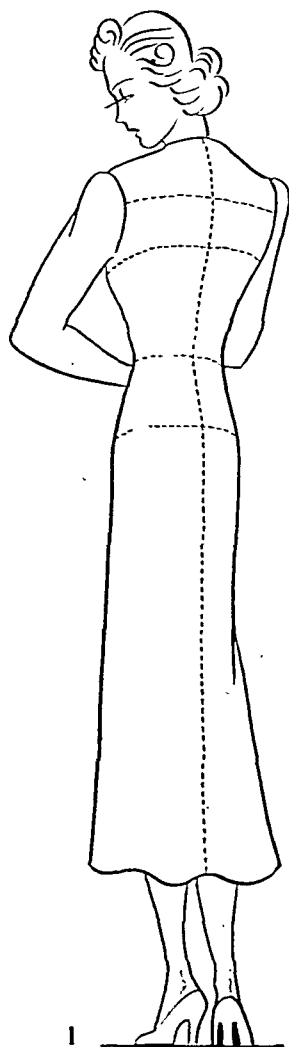
2. Mark points $\frac{1}{2}$ in. each side of A and 1 in. each side of B. Connect these points as shown with convex curves, meeting at the bust line. C—D = 1 in. Connect this to the shaped seam of the side front in a good curve. C—E = $1\frac{1}{2}$ ins. Connect this point to the end of the shaped seam of the front. The new seam lines must intersect at the hip in order not to alter the width round the hips. If required, the back pattern can be altered in the same way.

TAKING MEASUREMENTS

The list of measures just tabulated are those for making the block or basis patterns. When preparing patterns for garments from these blocks various other measurements will have to be considered. For instance, the neck of the block goes right up to the nape of the neck, but it is seldom that such a high neck line is wanted on a dress, and so one must measure on oneself the depth of the line to cut. Similarly sleeve lengths must be taken.

Yoke lines must be measured from the highest shoulder point (against the neck) with the inch tape taken to the centre front line where the

line of the yoke will come. The yoke must not go straight across the bodice—it should slope up to $\frac{1}{2}$ in. higher at the armhole than in the centre front. Back yoke lines are straight. When there are points on either or one side of a centre, such as when a bodice joins a skirt in two points below the waist line, or vice versa, the position of each point is measured from the waist line and from the centre line. Stand squarely in front of a mirror while taking these measures. Do not mark them on paper by guesswork, as measures on a flat surface are very deceiving.



To ensure a well-balanced pattern being made, the greatest care must be taken with the measurements.

1. The diagrams show the measurements required for making simple drafts of dresses, bodices and lingerie.

Back length from neck to waist.

Back length from neck to hip.

Back length from neck to hem.

Half across back (at the shoulder blades).

Bust.

Waist.

Hips.

2. Shoulder length.

Half across front (at the chest; i.e., half-way between neck and bust line).

Front length from shoulder to bust.

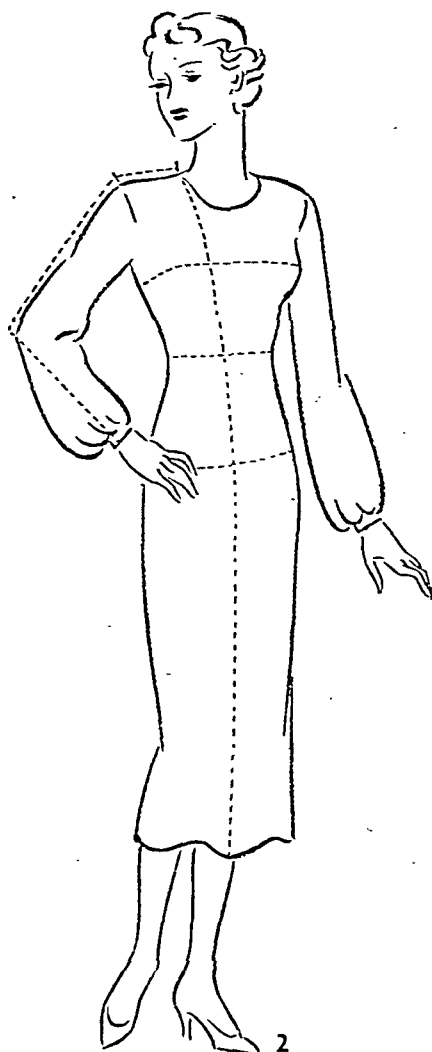
Front length from shoulder to waist.

Front length from shoulder to hip.

Front length from shoulder to hem.

Inner length of sleeve from armpit to inside thumb.

Outer length of sleeve from shoulder, round the bent elbow to wrist.



A GRAPH FOR YOUR OWN DRESS BLOCK

To be filled in from your own measurements.

| | | |
|------------|----------------------|------------|
| NAME _____ | | DATE _____ |
| 1 | Back length to hem | |
| 2 | Back length to hips | |
| 3 | Back length to waist | |
| 4 | Back length to bust | |
| 5 | Half back width | |
| 6 | Shoulder | |
| 7 | Front length to hem | |
| 8 | Half chest width | |
| 9 | Bust | |
| 10 | Waist | |
| 11 | Hips | |
| 12 | Outer sleeve length | |
| 13 | Inner sleeve length | |

NOTES

A GRAPH FOR YOUR OWN BODICE BLOCK

| | | |
|------------|----------------------|------------|
| NAME _____ | | DATE _____ |
| 1 | Back length to hips | |
| 2 | Back length to waist | |
| 3 | Back length to bust | |
| 4 | Half back width | |
| 5 | Shoulder | |
| 6 | Half chest width | |
| 7 | Bust | |
| 8 | Waist | |

A GRAPH FOR YOUR OWN SLEEVE BLOCK

| | | |
|------------|-------------------------------|------------|
| NAME _____ | | DATE _____ |
| 1 | Outer sleeve length | |
| 2 | Inner sleeve length | |
| 3 | Length from shoulder to elbow | |
| 4 | Length from elbow to wrist | |

NOTES

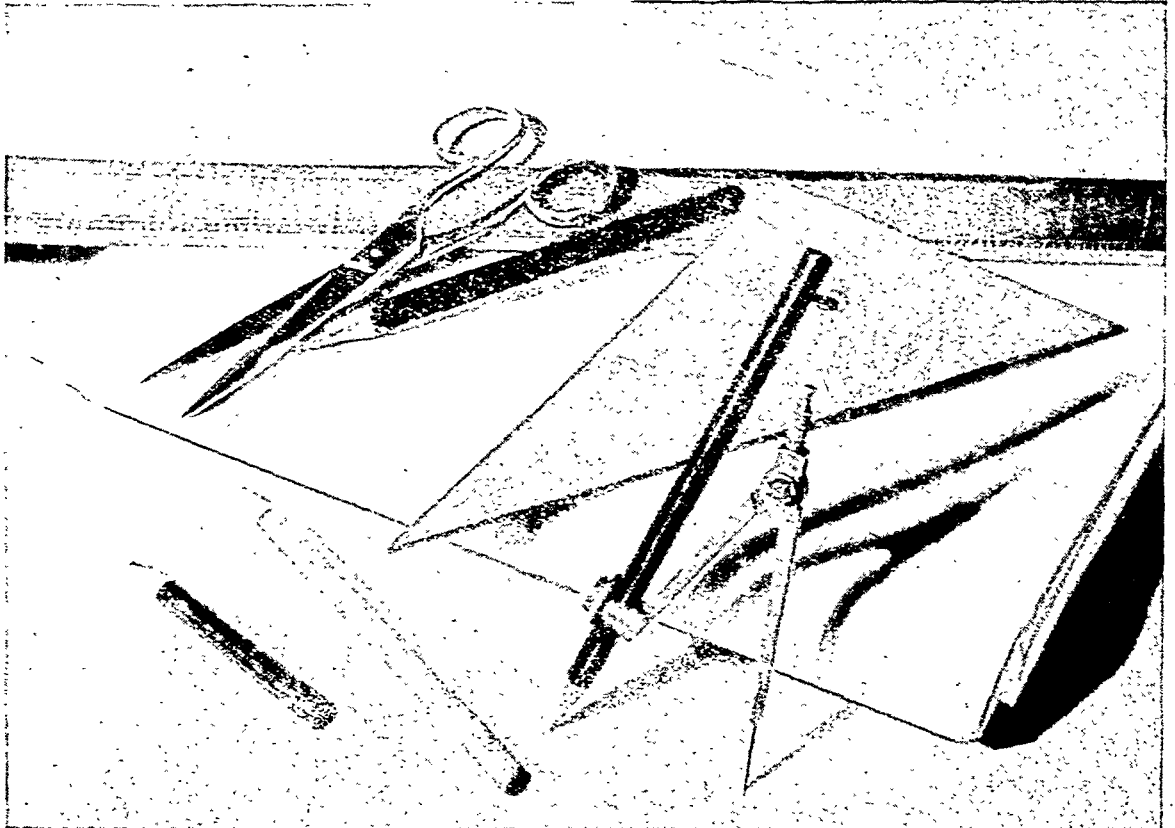
DRAFTING TOOLS

Few tools are needed for pattern making, those that are essential are illustrated in this photograph.

Sectional paper in large sheets, divided into 1 in. and $\frac{1}{4}$ in. squares is the most useful for drafting; so much time is saved when the inches are already marked. It is possible to use newspaper if no other is at hand.

Three pencils should be available, a black lead sketching pencil for drawing the outlines of the patterns; a red pencil for marking directions and a blue pencil for writing further directions, such as, for instance, if turnings are allowed or the name of the worker and size of pattern.

A long ruler, either 2 ft. or 3 ft. is used for marking long, straight seam lines. If ruled paper is not being used, then a set-square will be required in order to draw lines at right angles to the edge of the paper; such lines are required to measure widths. A pair of compasses will save time when drawing scalloped collars, yokes or any other curved shape. An inch-tape will be useful when comparing measures with the draft and the figure. The scissors are for cutting out the pattern.

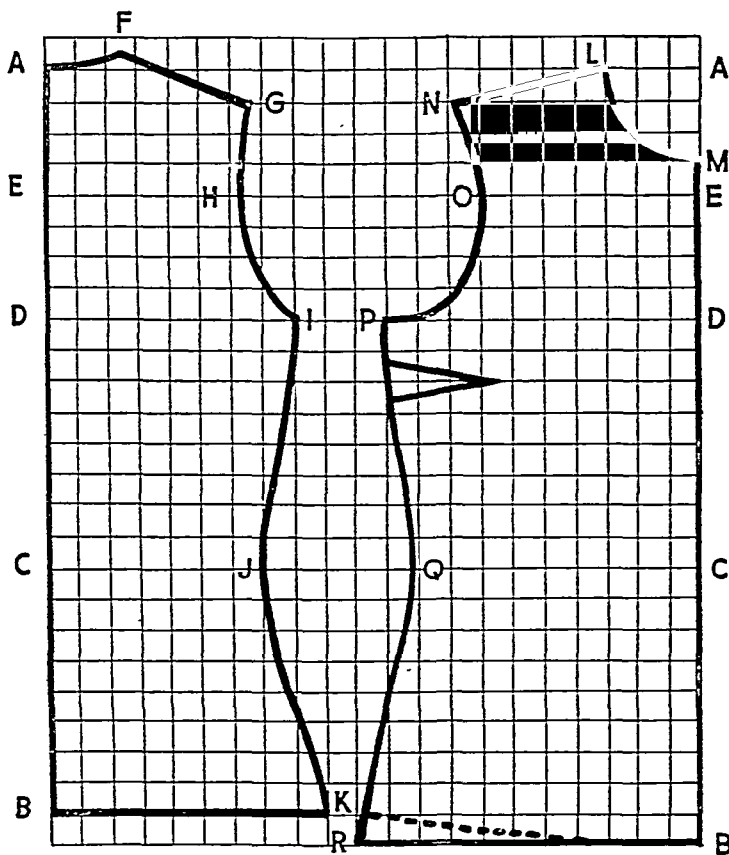


BODICE BLOCK

Block patterns are intended to be a basis from which other patterns for garments can be made. When possible use sectional paper marked with $\frac{1}{4}$ in. and 1 in. lines which save a great deal of measuring. Alternatives are lined cutting-out paper or plain paper; all these papers are sold in large sheets made specially for cutting patterns. The block is never cut to make another pattern but is used as a foundation

—as will be explained in the following pages. When once the art of pattern making has been mastered, the worker will never wish to use a purchased paper pattern.

Careful measurements should be taken of the worker's figure as indicated, and once charted, it will not be necessary to measure the figure again, unless for checking purposes from time to time.



Back

Front

- A—B = Back length from neck to hips.
- A—C = Back length from neck to waist.
- A—D = Back length from neck to bust line.
- A—E = Back length from neck to shoulder blade.
- A—F = $2\frac{1}{2}$ ins. rise $\frac{1}{2}$ in. Draw curve for half back neck.
- F—G = Length of shoulder, drop the outer point 1 in. below line A.
- E—H = Half back width.
- D—I = Quarter of bust measure minus 1 in. Draw back armhole G—H—I.
- C—J = D—I minus 1 in.
- B—K = Quarter hip measure minus 1 in. Curve the side seam I—J—K.

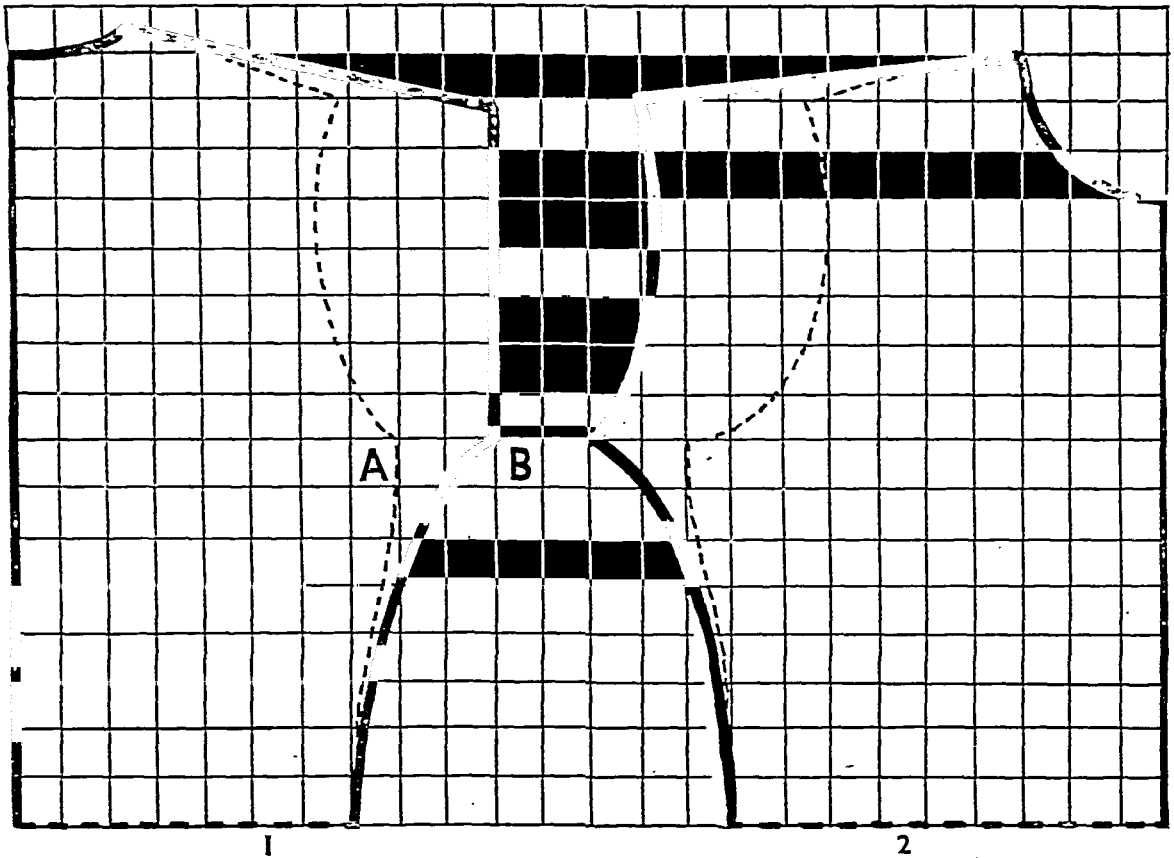
- A—C = Length from shoulder to waist.
- A—D = Length from shoulder to bust line.
- A—E = Length from shoulder to chest.
- A—L = 3 ins.
- A—M = 3 ins. Curve the half front neck line.
- L—N = Length of shoulder, drop the outer point 1 in. below line A.
- E—O = Half chest measure.
- D—P = Quarter bust measure plus 1 in. Curve the front armhole N—O—P.
- C—Q = D—P minus 1 in.
- B—R = Quarter hip measure plus 1 in. Curve the side seam P—Q—R.

For bust measures over 34 ins. a dart in the front side seam will be required. To construct this, measure 2 ins. down from P, then $3\frac{1}{2}$ ins. in and from this point branch out $\frac{1}{2}$ in. on either side at the side seam. The smaller bust sizes do not require the dart, so the waist and hip lines will curve up at the side seam as shown by the dotted line (B—K).

MAGYAR BLOCK

A magyar style is one where the sleeve is in one piece with the bodice. The block given here shows how a simple magyar armhole is made for sleeveless dresses—this is almost its only present-day form; but when a long-sleeved magyar pattern is required the additional length of sleeve is added in the same way as the 2 ins. is here used for the extended shoulder, i.e., instead of adding 2 ins., 22 ins. would be added.

Garments with long magyar sleeves are seldom worn by adults; but they are ideal for children's cotton washing frocks. The simplicity of their cut and making renders their laundering and ironing very easy to do. When it is desired to run up a child's magyar garment very quickly, do not drop the shoulder line below the neck, let it run in a straight line and place this to a fold.



1. Back. A—B = 2 ins. (or required sleeve length). Draw a straight line from B up to a point level with lower shoulder point. Connect the top of this line with upper shoulder point and make a pleasant curve from B to meet the side seam. This is always the same size, no matter how long the sleeve seam is.

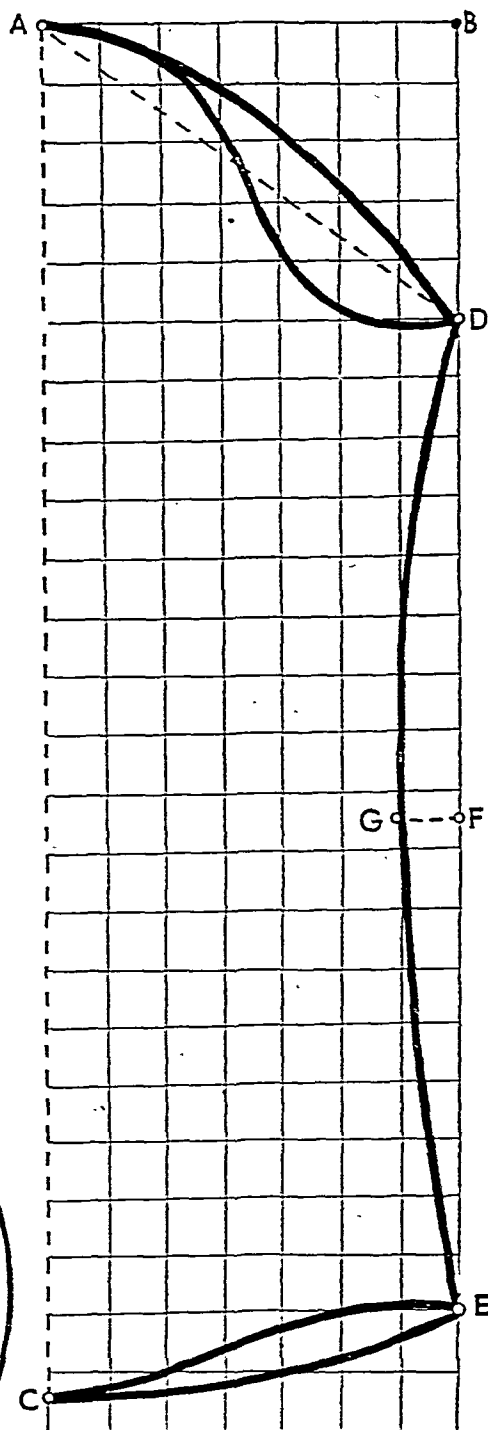
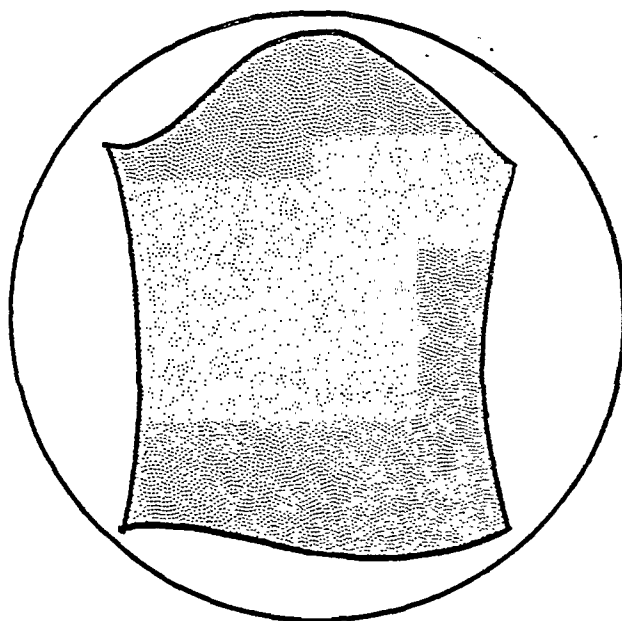
2. Front. Extend the bust line to match the back. Draw the new shoulder line the same length as the back shoulder and draw the edge of the sleeve in a good curve as shown. The dotted line represents the edge of the bodice block (page 66) from which the Magyar block has been designed.

SLEEVE BLOCK

Construct the block pattern on double paper. The dotted line represents the fold.

This block pattern will not need any alteration for a bishop sleeve. When seamed it should be set into the armhole before the wrist is neatened. This should always be done with sleeves so that their length can be more accurately gauged. If a little straight cuff is to be put on, see page 85 for directions of this process. When a bell-shaped sleeve is required, face up the edge with crossway without any further shaping. If a shorter sleeve is to be made, measure the length down the outer arm and then measure the distance from the top of the pattern and cut the lower end in the same curve as the wrist.

1. A—B = Half of the sleeve width. A—C = Back length of sleeve. B—D = 5 ins. for the top of the sleeve. D—E = Front length of sleeve. D—F = Half of D—E. F—G = 1 in. Draw a dotted line from A—D and construct the curved lines for the top of the sleeve, the upper curve is the back and the under curve is the front. Draw the curved seam line, D—G—E. Curve the front and back lines of the wrist, the under line is the back and the upper line is the front. Cut the double paper along the top sleeve line, the seam and the lower wrist line; then open out the paper and cut along the under sleeve top and the upper wrist lines. The completed sleeve pattern should look like the drawing in the circle; if the top seems too pointed, a little may be cut off to improve the appearance.



1

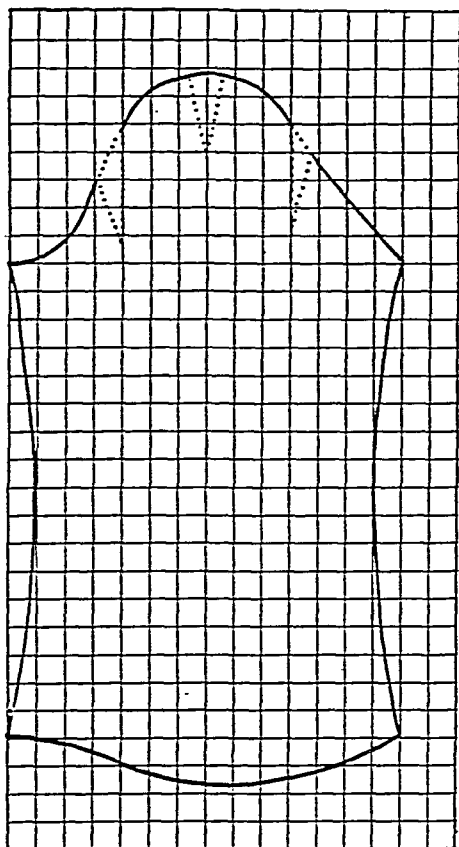
CLOSE FITTING SLEEVES

To adapt the sleeve block to make a pattern for a close fitting sleeve trace the shape of the block on to cutting out paper and proceed as follows:

1. This diagram shows how to alter the top of the sleeve block to make a sleeve with a pleated or darted top. First mark the positions of the pleats or darts and draw perpendicular lines 3 ins. down from the sleeve top. Extend the top of the sleeve for 2 ins. at the centre, sloping down to within 1 in. of the top at each side dart or pleat. Construct each dart or pleat to be 1 in. wide at the top and running to a point at the end of the line.

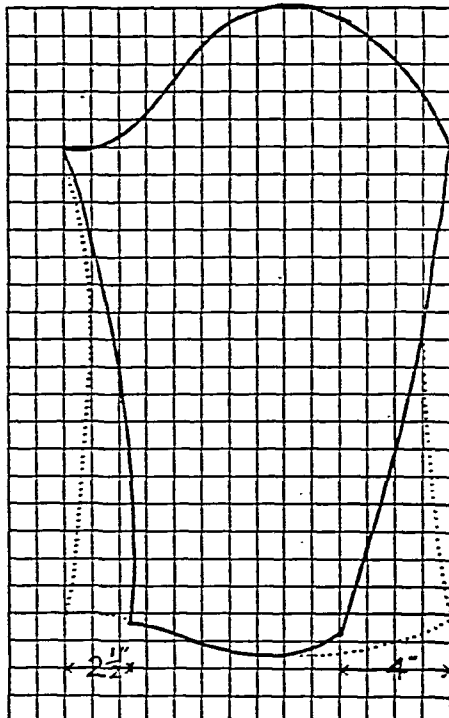
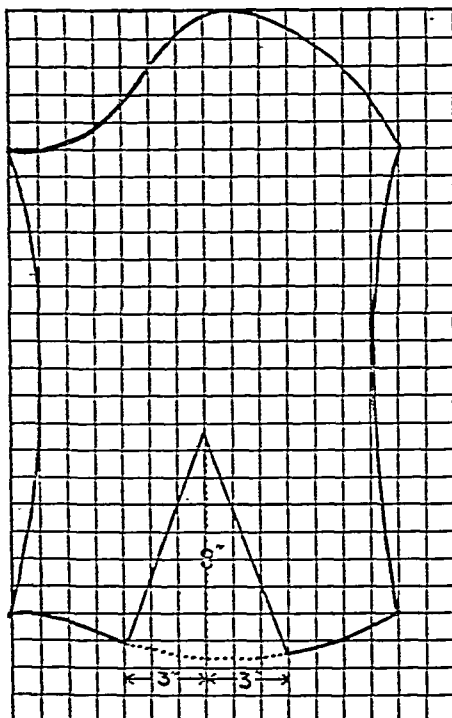
2. For a semi-fitting sleeve with a seam from the wrist to the elbow; find the centre of the wrist line and draw a perpendicular line 8 ins. long; from the base of this line measure 3 ins. from either side and connect these points to the top of the line just drawn. This will give the area to cut away to shape the sleeve. The seam can be utilized as a means of fastening the sleeve or purely for decoration to insert a pleated frill.

3. This pattern will give a sleeve fitting from shoulder to wrist; the amount of fitting can be varied according to requirements by taking out a little with a slightly curved seam, or a lot more will be taken from the sleeve with a sharply curved seam. Trace round the block pattern as before. From the upper wrist measure $2\frac{1}{2}$ ins. and connect the point to the top of the seam with a concave line. From the under wrist measure 4 ins. and connect the point to the top of the seam with a convex line. It will be necessary to lift the under wrist to the level of the upper. There may be a slight fullness at the back seam; this must be disposed of at the elbow with gathers, a dart or tucks.



2

3



SKIRT BLOCK

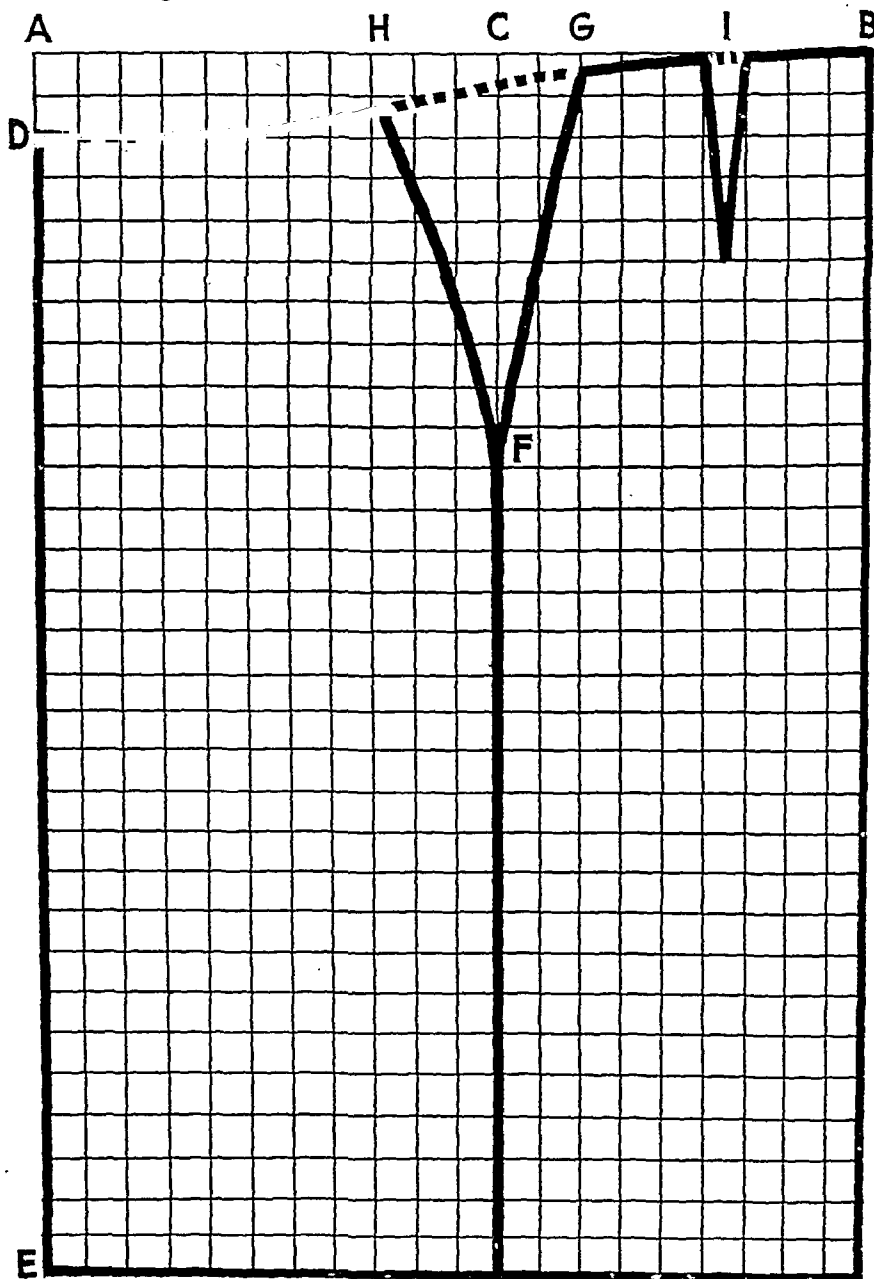
This pattern gives a straight “tailored” skirt, and is a good pattern to use for a block for adaptation to pleated and flared styles as described in another section.

If the figure is normal take the length measure down the centre front; the method of drafting will give extra length over the hips at the side and back.

When the figure is out of proportion, i.e., one hip larger than the other, the length down each side must be taken and the draft checked to see if sufficient length is allowed.

Measures required:—
Waist.
Hips.
Length from waist to hem.

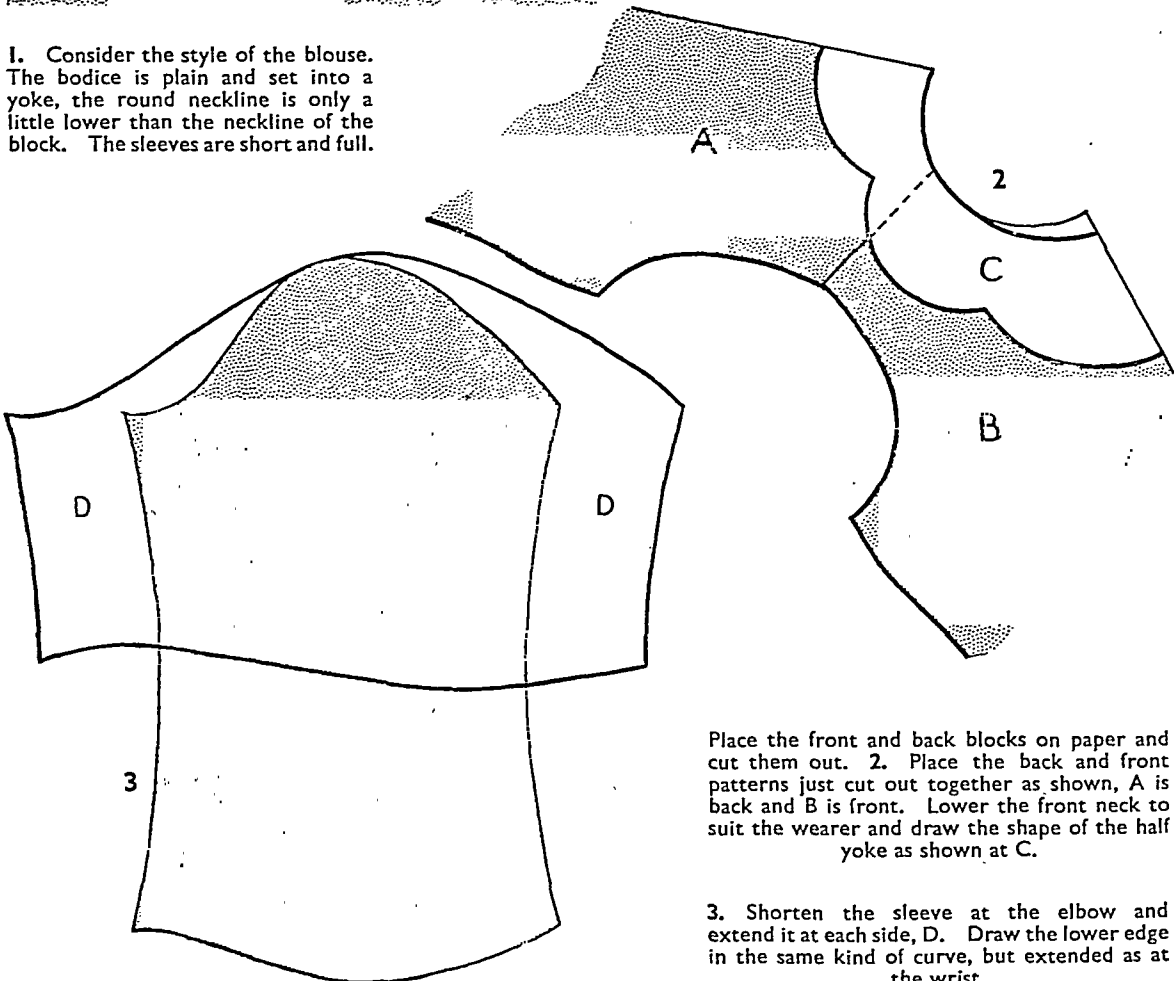
A-B = half the hip measure. A-C = half of A-B+1 in. A-D = 2 ins. (this is to give extra depth at the back). D-E = length at centre front from waist to hem. C-F = length at side from waist to hip. Curve the top of the skirt from D in the centre front to B in centre back. C-G = 2 ins. C-H = 3 ins. Draw slightly curved lines from G-F and H-F for upper part of side seam, continue in straight line from F to the hem. B-I = $3\frac{1}{2}$ ins. Draw the back dart 5 ins. deep from I, and widen out to $\frac{3}{4}$ in. on either side of I.



Although these directions explain how to make a pattern for the scalloped yoke illustrated, the same principles can be applied to any shaped yoke, either at the hip or the top of the sleeve. The method of joining this yoke on to the bodice can be chosen from suggestions given in the section on yoke and waist joins.

When making a pattern from a block the first thing to do is to transfer the outline of the block on to a sheet of cutting-out paper, and it is on this drawing that all the preliminary drawing is done—the block pattern is never marked or cut in any way.

1. Consider the style of the blouse. The bodice is plain and set into a yoke, the round neckline is only a little lower than the neckline of the block. The sleeves are short and full.

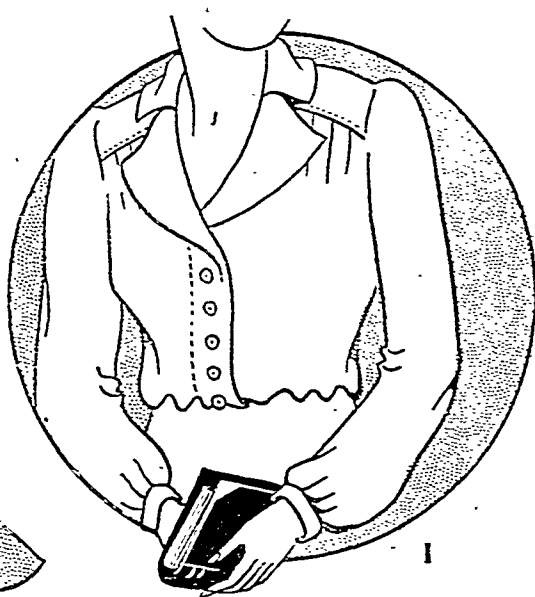
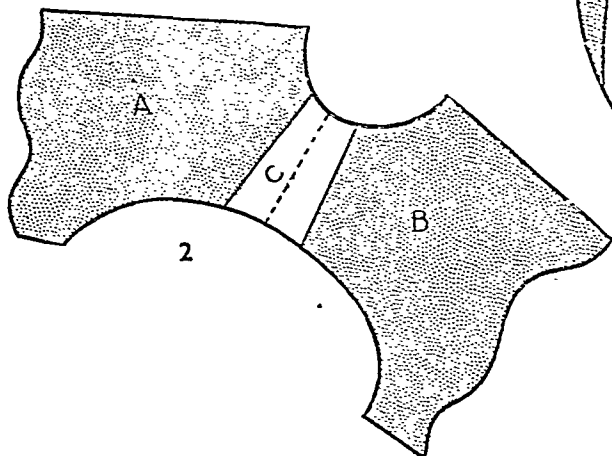


Place the front and back blocks on paper and cut them out. 2. Place the back and front patterns just cut out together as shown, A is back and B is front. Lower the front neck to suit the wearer and draw the shape of the half yoke as shown at C.

3. Shorten the sleeve at the elbow and extend it at each side, D. Draw the lower edge in the same kind of curve, but extended as at the wrist.

SHIRT BLOUSE

2. Draw round the block pattern and cut it out of the pattern paper. Place the shoulders together as at A and B and make the pattern for the shoulder saddles as C. Cut C from A and B.



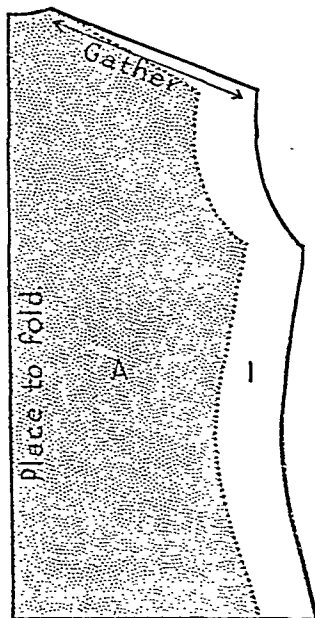
1. Consider the style of the blouse; it is a shirt blouse, slightly gathered into shoulder saddles. There are revers, a straight collar and plain cuffs; the sleeve is plain.

3. Now take the remainder of the bodice pattern and extend the armholes and side seams as at I to give extra fullness.

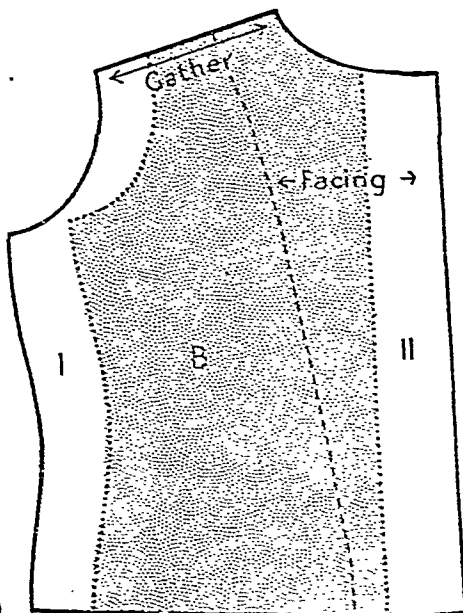
4. Add extra width at II for the wrap over and from the edge of this to the dotted line will give the pattern for the facing of the revers.

5. Make the pattern for the collar by measuring the required length along the neck edge of the blouse after the blouse has been made up. Cut the collar this length by the desired width, adding necessary turnings or amount of material for a double collar as at D.

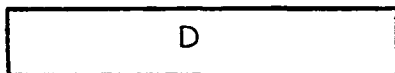
6. E is the cuff pattern. To make it, add $1\frac{1}{2}$ ins. to the wrist measure and cut it this measure plus the required width. In this case the dotted line is the half fold.



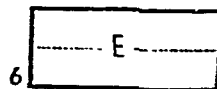
3



4

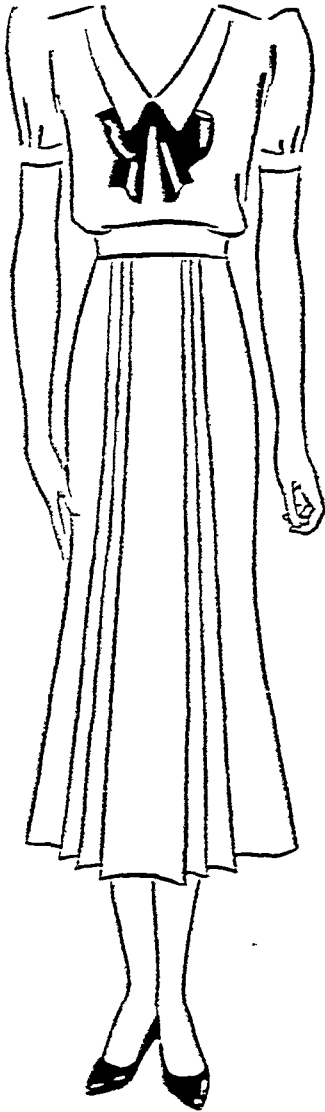


5



6

A PLEATED SKIRT



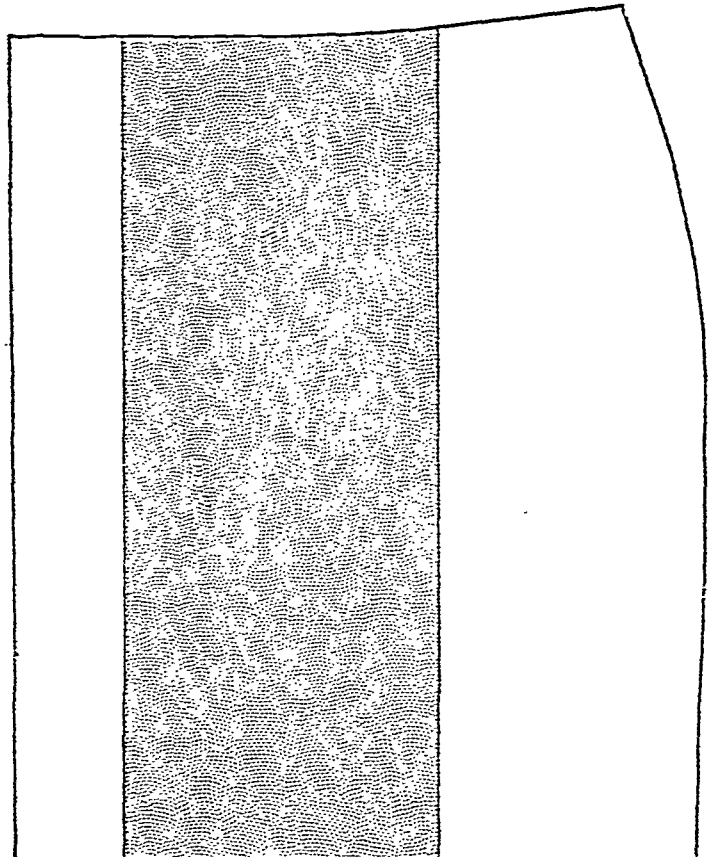
Skirts of fine woollen fabric or silk may have double pleats. Double box pleats are especially effective. To make these allow twice the amount of extra material ordinarily taken by a box pleat and, instead of folding each half into two, it is folded into four, so that there are four folds meeting at the centre instead of two.

When hemming a skirt having sets of pleats, turn up the hem once and neaten the plain parts in the usual way. At the pleats, cut the turning to $\frac{1}{4}$ in. wide and oversew or buttonhole over the raw edge; sew up with lightly worked stitches. Press well. In this way there will not be any thickness behind the pleats and their edges will remain sharp.

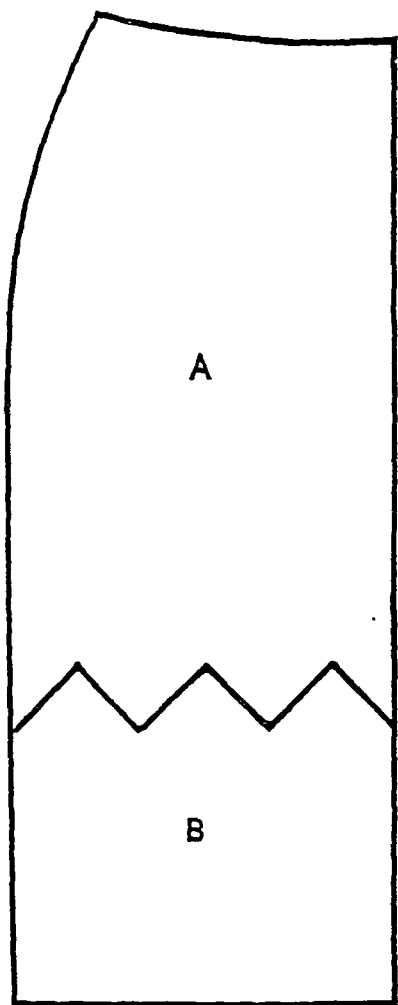
Where the pleat extends only part the way up the skirt and it is desired that no stitching shall show, attach some tape to each top corner and sew this to either the seam, or the top of the skirt.

By folding paper or an odd scrap of material find out how much is required for each pleat; a pleat takes up twice its width in extra material. To find how much extra material to allow for a set of pleats, multiply that amount by the number of pleats and add to the width of the pattern.

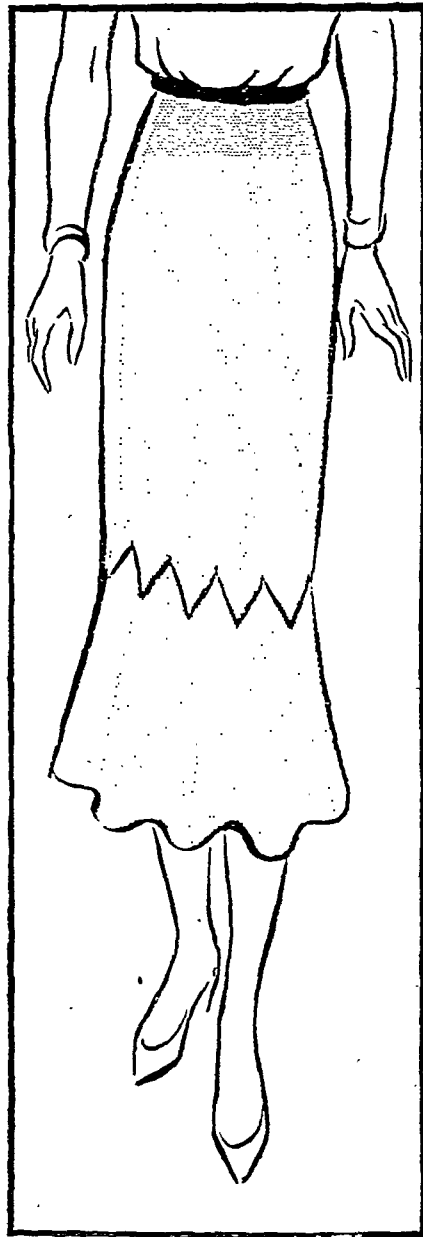
1. This skirt has a set of three pleats, each $1\frac{1}{2}$ ins. wide at both sides of the front. To make the pattern for this skirt, take the block, draw round it on paper and cut it out. One pleat will require an extra 3 ins. ($1\frac{1}{2} \times 2 = 3$), so that the three will need an extra 9 ins. ($3 \times 3 = 9$). To find the position of the set, consider the width of the plain panel in front, divide it in two and measure that distance from the centre front. Draw a straight line down the pattern, cut along it and let in a strip of paper 9 ins. wide; this will give the complete half pattern for the pleated skirt.



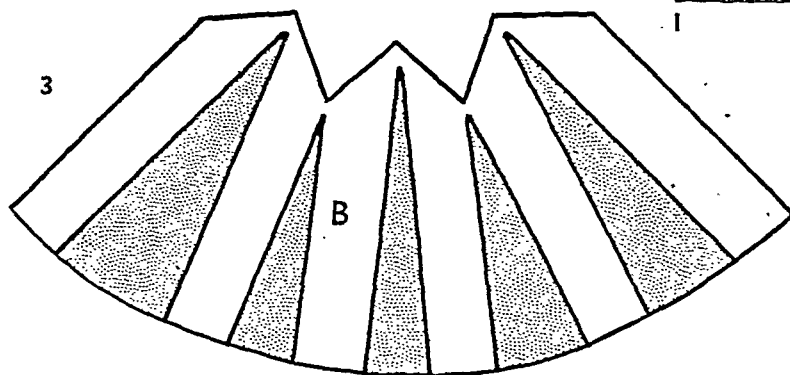
A FLARED SKIRT



2



1



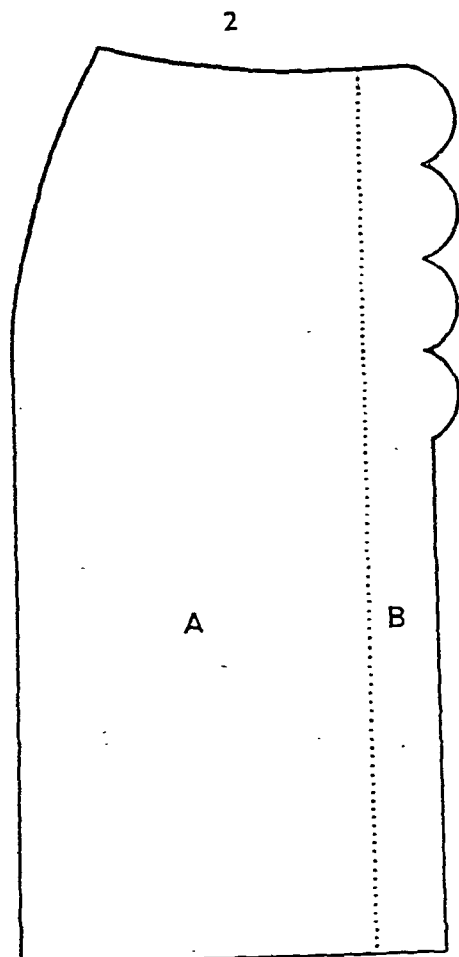
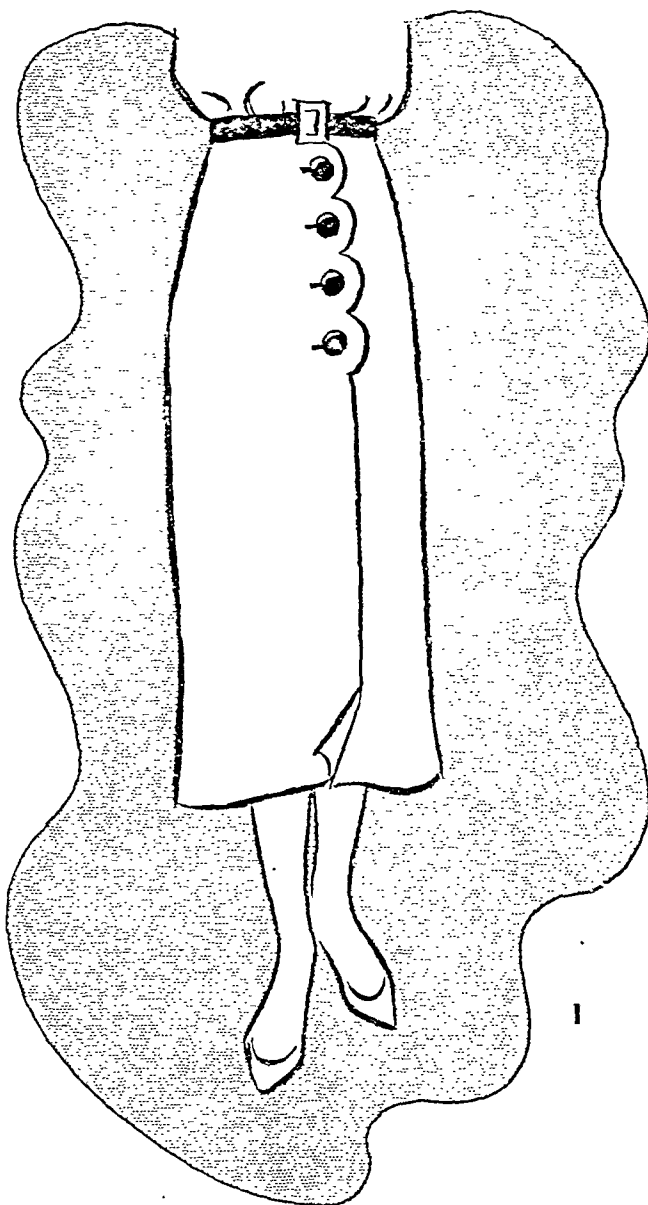
3

1. The lower part of the skirt only is flared. 2. Draw the straight skirt block on to paper and cut it out. Calculate the proportion to be flared, mark it and cut it off. In this instance it joins the upper part of the skirt in a shaped line. 3. Proceed to flare this section by cutting it into strips and spreading them out fan-shape. (Also see section on making flared patterns.) When cutting out the skirt, place the centre front and back to a crossway fold; it will hang much better this way.

WRAP-OVER SKIRT

1. This style has the right front wrapping over the left about 5 ins. from the centre at the widest part of a scallop.

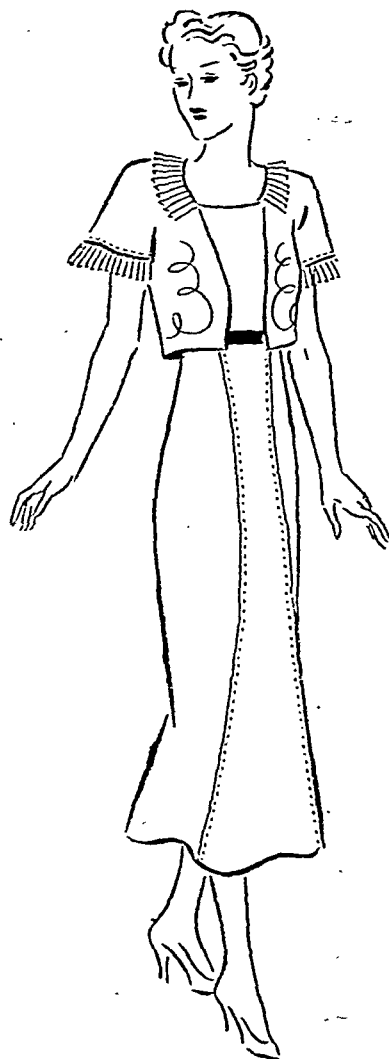
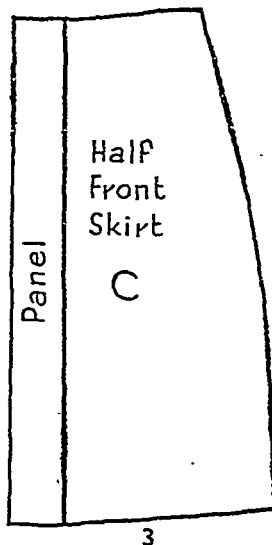
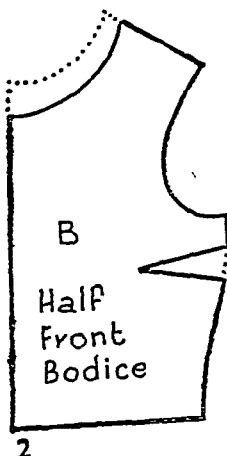
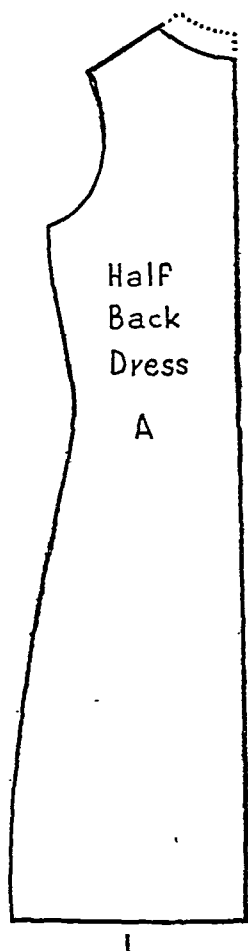
2. Take the half front skirt block, draw it on to paper allowing an extra $5\frac{1}{2}$ ins. beyond the centre front. With the aid of a pair of compasses, saucer or cup, draw the scallops at the top of the wrap, continue the straight edge below them and cut out the right half front. The left half front will be the width of skirt block plus the width of the scalloping. The shape of the scallops are not cut in the left side. When making up, arrange the petersham to fasten at the edge of the left front, the top of right-hand wrap will fasten along it with a few press studs.



The petersham band of a wrap-over skirt fastens at the end of the under-wrap, the over-wrap is clipped along the top to the under-wrap and a hook and eye sewn at the end.

The under-wrap should never be skimped. When material is short it may be necessary to work a long catch stitch to prevent the skirt opening too far when walking. This is made by taking a stitch between the upper and under wraps, leaving it about 1 in. long and buttonholing it.

AN AFTERNOON DRESS



This dress has a seam at the waist in front only, the front skirt has a slightly flared panel. The back is all in one piece. A little bolero jacket is made in magyar style with short sleeves; there are no sleeves in the dress. Narrow kiltling trims the jacket.

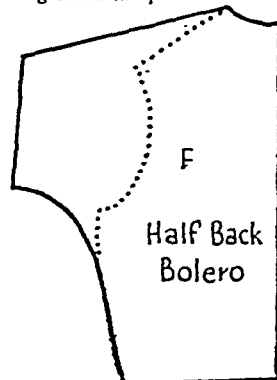
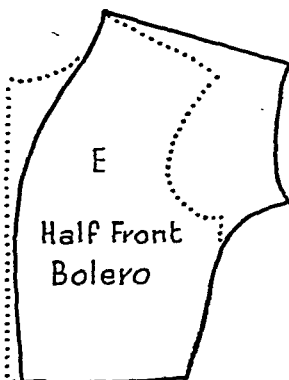


1. The dress pattern is made by extending the blouse block to the required length (see A).

2. Cut the front pattern across at the waist line, the back has no waist seam (see B).

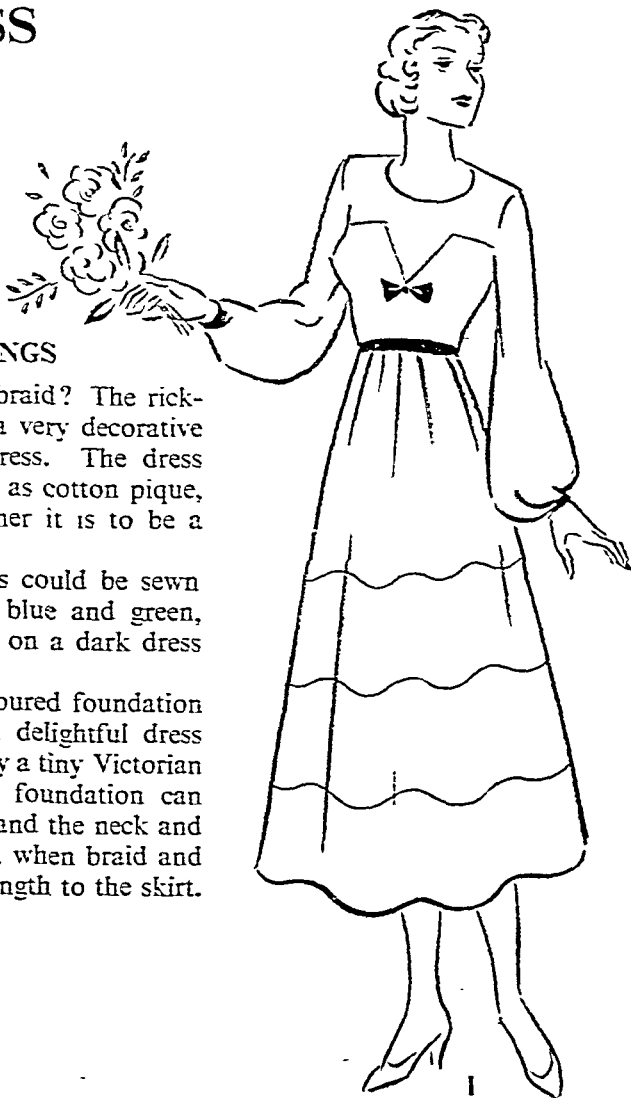
3. Cut a strip from the centre front of the skirt and with it make the flared panel. 4. See C and D, also page on making flared patterns.

5. The bolero pattern is made from the magyar bodice block. Curve the front edge as shown at E. The back F is simple.



SIMPLE DRESS

1. The bodice has a pointed yoke, long sleeves full at the wrist and the skirt is full trimmed with rows of tucks. Cut the dress block out of paper and cut the bodice from the skirt at the waist line; the front waist line will slope down 1 in. in the centre front, because the dress is for a slight figure and will not need an underarm dart.

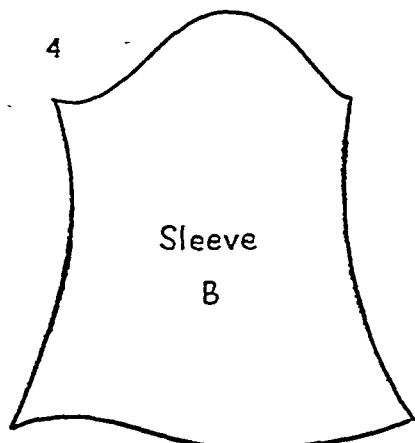
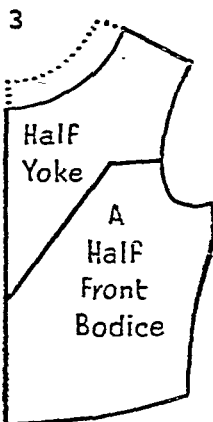
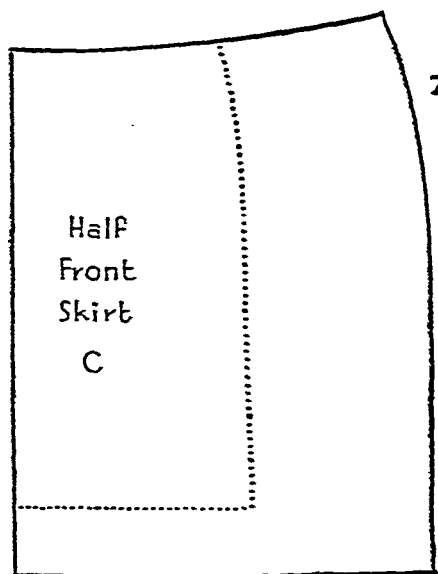


VARIATIONS FOR TRIMMINGS

As an alternative to tucks, why not use braid? The rick-rack braid sold in bright colours will add a very decorative and "peasanty" touch to this youthful dress. The dress could be made in any simple material, such as cotton pique, poulx, taffeta or velvet, according to whether it is to be a day dress or a party frock.

Two rows of braid in contrasting colours could be sewn on in place of the tucks; green and red, blue and green, blue and cerise, or even two rows of white on a dark dress would have a simple charm.

This dress made of net, worn over a coloured foundation and trimmed with ruching, would make a delightful dress for a very young bridesmaid; she could carry a tiny Victorian posy trimmed with flowing ribbons. The foundation can be made from the block, if it is lengthened and the neck and armholes cut down as required. Of course, when braid and ruchings are to be used, do not add extra length to the skirt.



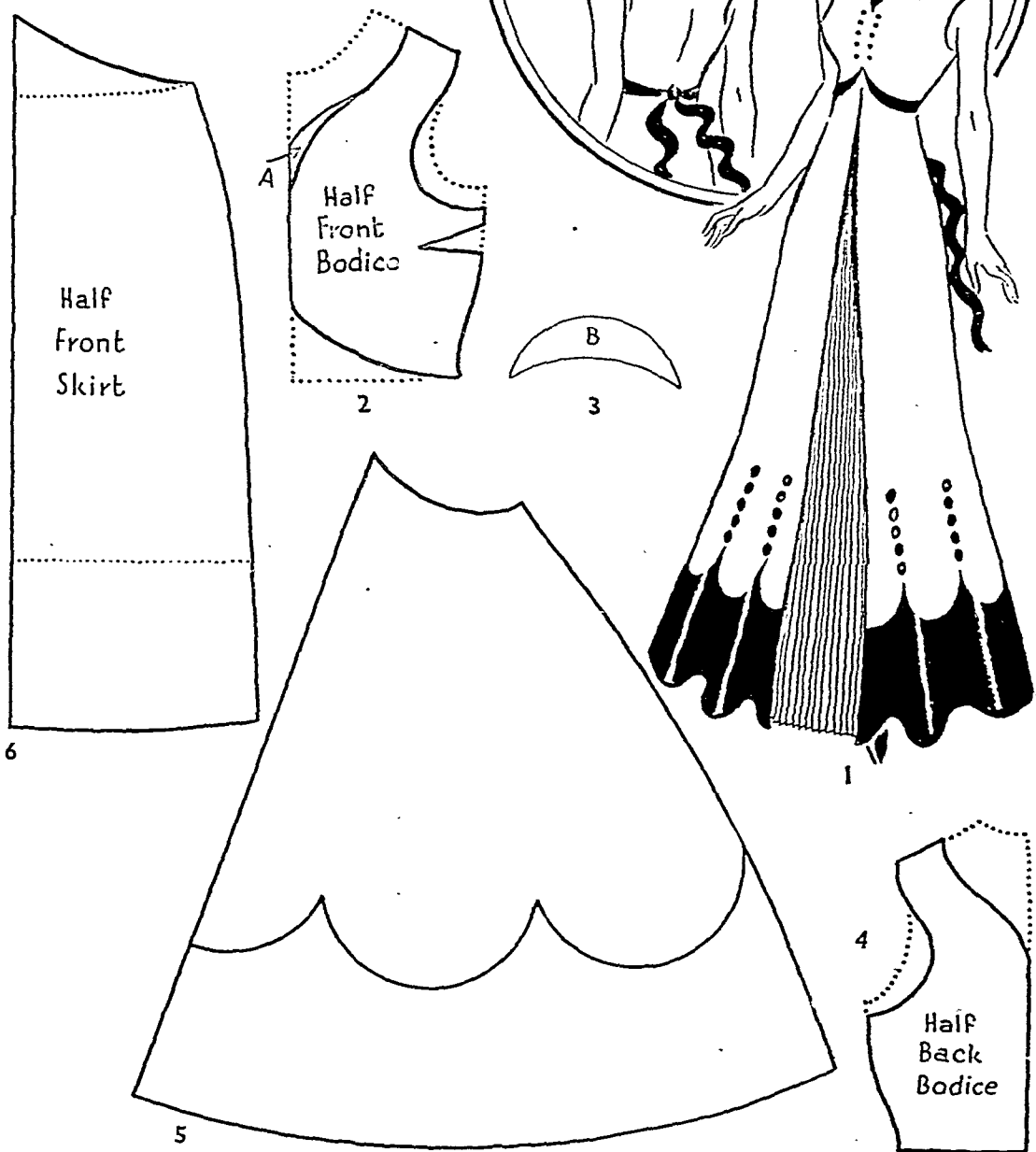
2. Consider how much material will be needed for tucks and add this to the length of the skirt pattern; add extra for the hem. Add sufficient width to make the fullness (see C). Treat back and front of skirt alike.

3. Deepen the neck line as required and construct the pointed yoke (see A).

4. Extend the width of the sleeve pattern at the wrist only (see B).

AN EVENING DRESS

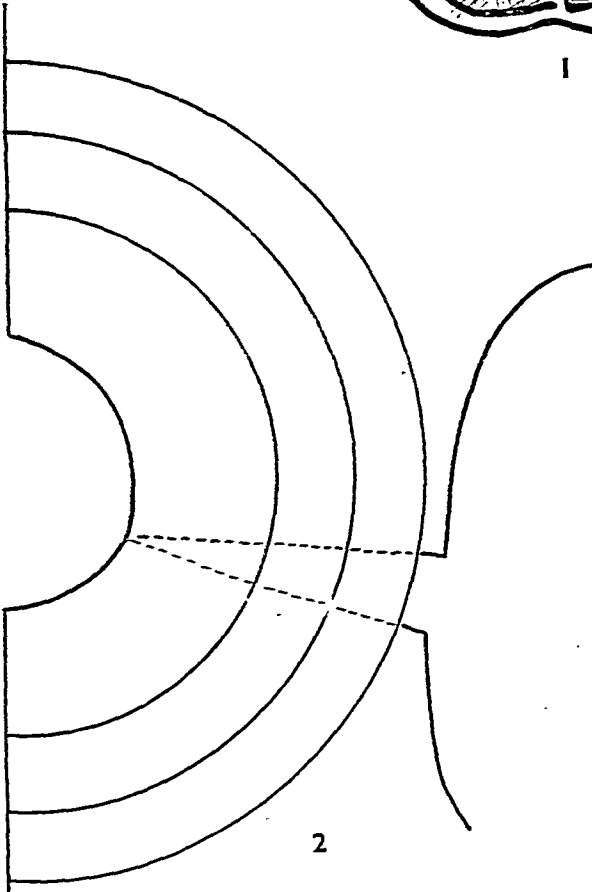
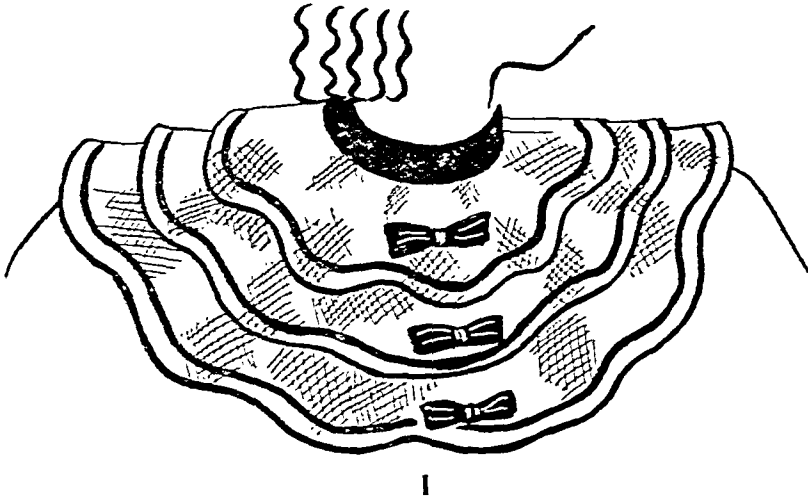
1. If you have followed through the progressive lessons in adapting the block patterns, a glance at the drawings will show how the pattern for the evening dress (*illustrated*) can be made.
2. The neck is cut low in a curving shape, shaped insets are let into it, flared capes (3) of stiffened material cover the tops of the arms and the bodice (4) is close fitting. The skirt (5) is full, being flared and open down the front to show a pleated under skirt (6).



BERTHA COLLAR

A set of collars which can be slipped on at a moment's notice, without any sewing, would be a boon to everyone. Any shape of round collar will do, and as patterns for these are described elsewhere in this book, directions are given here for a bertha collar (1). Net or georgette would be the best materials to choose. Place the half front and half back bodice blocks together with the neck points of the shoulders touching and the armhole ends a little apart (2). Place some thin transparent paper over and draw the shape of the neck line. From it measure the width of the deepest layer of collar and cut it out.

Cut it out of material. Now cut the pattern to the width of the next layer and cut it out from material. Repeat until the required number of layers has been cut. Cut a double strip of material to make the stand-up band round the neck, allowing enough for fastening over. The front of the collar is trimmed with little flat quaker bows; these serve to hold the collar down in the front. An opening must be made in the collar to run down from the opening in the band. Some narrow velvet ribbon sewn round the net will give extra weight.



SUGGESTED VARIATIONS.

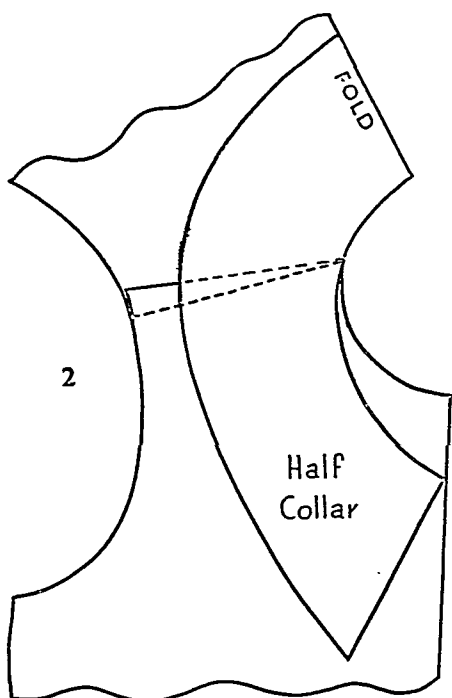
A child's party frock can be given a new lease of life by the addition of a dainty bertha collar trimmed with ruching. For directions on making ruching turn to the section on trimmings and ruchings. Let this bertha dip about 4 ins. at the centre back and have only one layer. Net, either silk or cotton will be best.

The pattern is made in a similar way to that shown here, just add the extra length at the centre back line and slope it up to the required length in front.

Another suggestion is that the collar could be complete and put on only when needed; this could fasten in the centre front and be clipped to the front neck of the dress with an ornamental clasp. Special care must be taken with the sewing of the edge as it will easily stretch out of shape because it will be on the cross of the material.

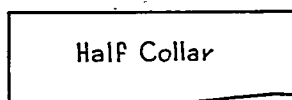
COLLARS

continued



2. Place the front and back bodice blocks together with shoulders meeting, the arm-hole ends overlapping 1 in. Place some transparent paper over and draw the lower neck line in the front. From that line measure the required depth of the collar and the shape of the points and cut out. The more the pattern is overlapped the higher the collar will set against the back of the neck.

3

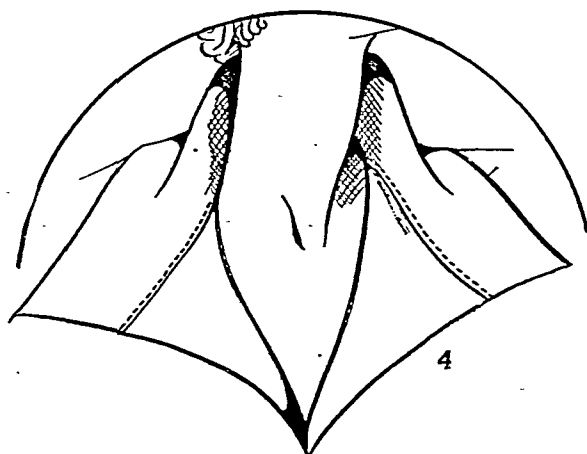


NECK EDGE

3. For the collar pattern, measure all round the neck edge of the blouse (not the pattern), and cut the pattern that length by the required depth. This collar is made double, with seams down each end and a fold along the outer edge.



1. **V-shaped Collar.** Here is a pattern for a collar round a V-shaped neck; it comes to fairly long points in the front. There are two ways of making it. Make up the blouse and then measure the length of the neck line, cut the collar that length, allow turnings and extra for the length of the points and double the required width plus turnings.



4. **Revers and straight collar.** The revers are faced first, the pattern for them is cut from the blouse pattern; it must be wide enough for the revers to extend from the half of one shoulder seam, across the front and over to the half of the other shoulder seam, and it must be at least $1\frac{1}{2}$ ins. longer than the opening.

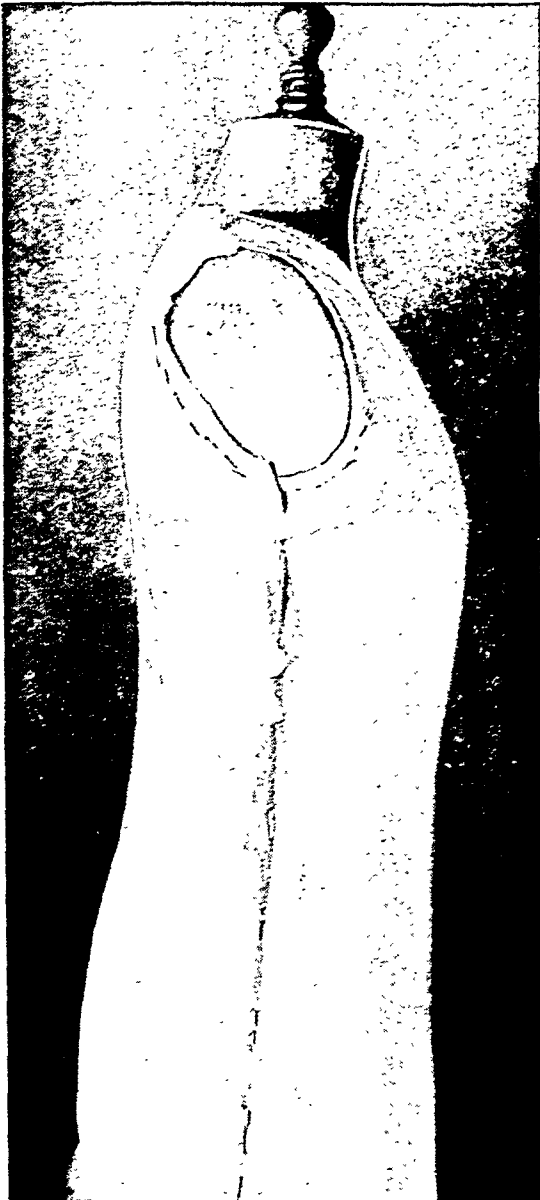
FRENCH MODELLING

This is the ideal method of making patterns for the happy possessor of a dress stand. Patterns of calico can be made before cutting out the material or the dress material can be cut straight away. If you are buying a dress stand, it should not be difficult to get one very near the required size. When the exact measurements cannot be obtained, get the next size larger. It will be well for the beginner to experiment with calico until the principles of modelling have been grasped.

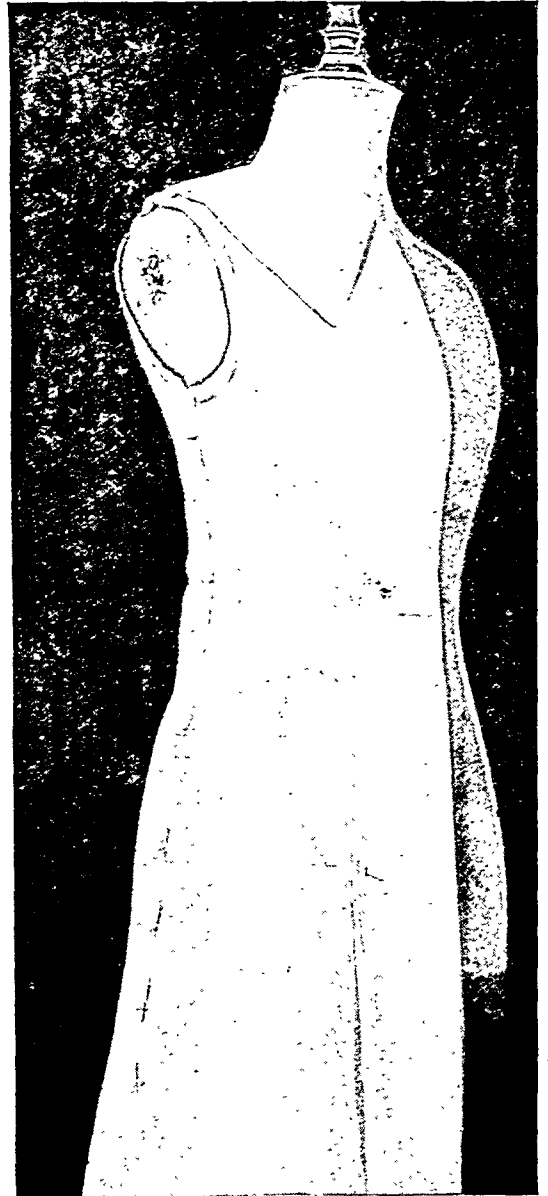
The tools.—Dress stand, a length of 36-in. wide firm calico, some steel pins and a coloured pencil.

Take up the calico, cut off a little more than will be used for the length of the garment and fold the selvedge over 1 in. Proceed to pin it down the centre front of the stand with the edge of the fold running down the seam which marks the centre front. Allow enough calico at the top to go over to the shoulder.

Cut out a quarter circle at the neck, smooth the calico up to the shoulder seam line and pin



1. A plain pattern pinned as described.



2. Another pattern showing a modelled collar and pleats.

FRENCH MODELLING *continued*

it in place. Now see that the straight of the material runs across the chest, bust, waist and hip lines and pin to secure.

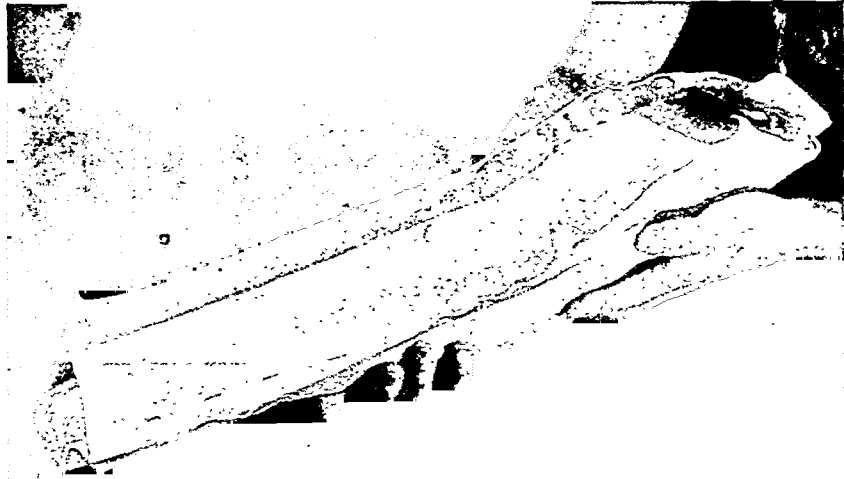
Repeat this at the back. The next process is to pin the side seam together.

Smooth both patterns along the hip line, and, taking the side seam in the covering of the stand as a guide, pin the front and back together at the hip. Keeping the pattern very smooth, pin the seam up to the waist, and on up to the bust line and arm-hole. It will be necessary to make a little pleat in the front pattern 2 ins. below the armhole to make the pattern hang straight and to keep the straight thread running horizontally across the figure.

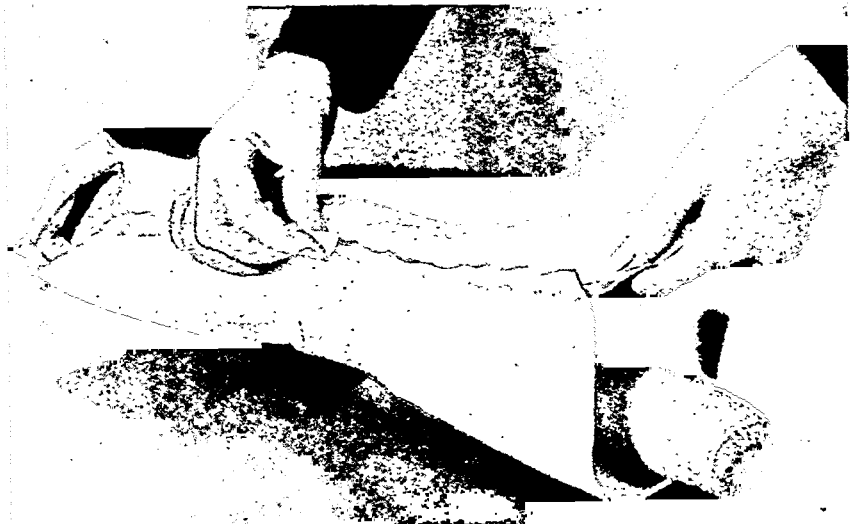
Now pin the shoulder seam together; begin at the neck, bring both the front and the back patterns smoothly up to the shoulder, and pin the seam in a good line. A figure which measures over 36 ins. bust may need a dart at the shoulder, running down the front to the chest line.

Pin the shape of the armhole, taking the line in a good shape round the top of the shoulder, well round the top of the arm, and joining the back armhole line in a good curve at the under-arm seam. Cut away spare material leaving about 1 in. turnings everywhere.

On to this pattern is now marked the neck line, and the calico is cut to it. Mark all other lines and points for pockets or trimmings,



3. With the aid of a padded arm-form, sleeves can be modelled too. This shows the calico pinned round the padded form.



4. Another pattern cut on the arm-form.

etc. The turnings may be left or cut as desired.

Padded arm forms are used for modelling sleeves, some of these are fitted with a slot at the top to be slipped on to the shoulder of the dress-stand, so that the arm can be put into the sleeve of a dress.

When modelling a sleeve, secure the straight thread of the calico to run down the top of the arm and smooth the calico round the form as far as the seam or seams. The form is so shaped that it will lie steady on the table. It is important to cut the top in a good shape.

WHAT TO DO WITH SLEEVES

Sleeves are very important. A badly-made sleeve will spoil an otherwise well-made dress.

Take as much care over the choice of the sleeve style for your dress as over the dress itself; it must suit your style in the same way. Can you wear fullness at the top of the sleeve, or do you look better with the fullness against the wrist? Sports clothes and suits need neat, closely-fitting sleeves. The style chosen for an afternoon frock will be governed by the material; thin soft silks can be full, woollens should be well designed but not fussy.

Choose a style with some interest in it, something out of the ordinary so that the sleeve can be the feature of the dress instead of being merely an arm covering.



1. A sleeve style for a sports dress or coat of tweed. It is two-piece, with the back seam splayed out and left open to fasten with a bound buttonhole and wooden button. The cuff can be faced with its own material.

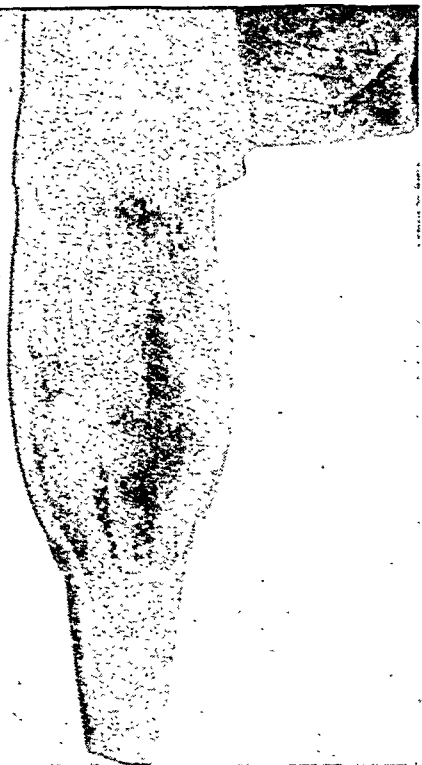


2. A smocked cape, giving a sleeve effect to a thin unlined coat of wool georgette. The cape-sleeve is a straight piece of material smocked across the top.

2.

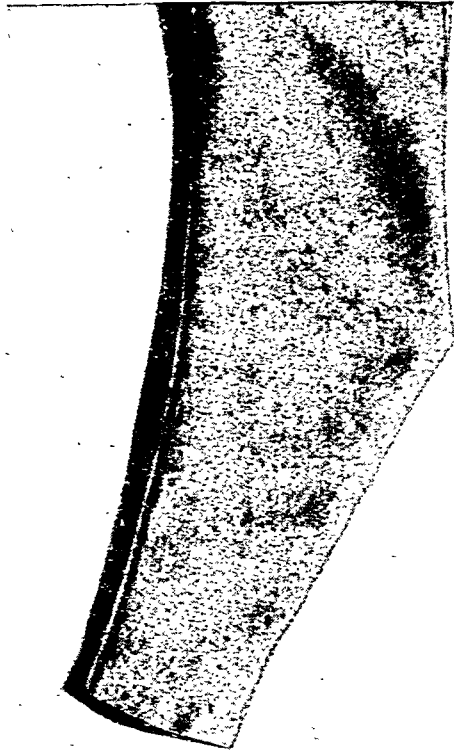
WHAT TO DO WITH SLEEVES *continued*

An unlimited number of styles can be seen in fashion books; when choosing make sure that the sleeve style will be consistent with that of the dress.



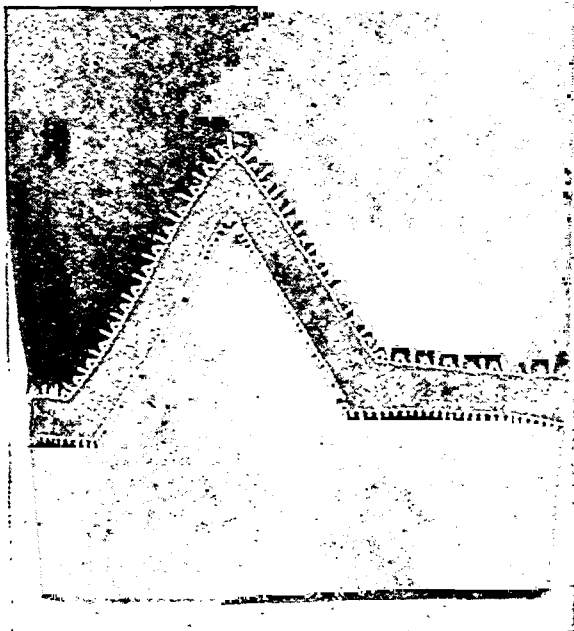
1

1. An unusual style, the long shoulder comes down over the top of the sleeve which is tucked into it. The middle of the sleeve has been flared and gathered into a deep-fitting cuff. The opening is fastened under steel buttons.



2

2. A two-piece sleeve in a coat; the back seam has been shaped. It was stitched in the ordinary way and then a row of edge stitching put down the back seam to make it stand firm.



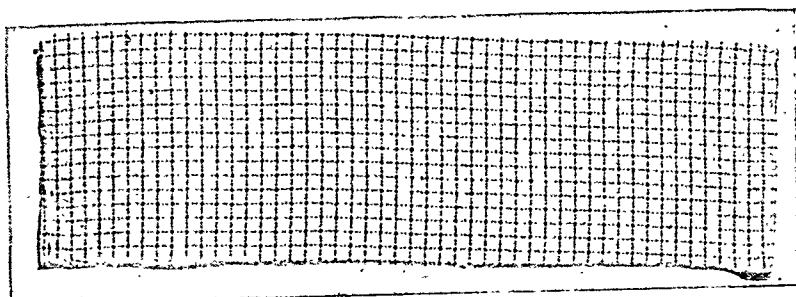
3

3. A decoupe band. The work is done before the sleeve is made up. Carefully mark the wrist line and the shape of the line to be cut, and cut along it. Tack $\frac{1}{2}$ in. turnings on to the wrong side along this cut. Lay the upper part of the sleeve on to the material to be let in, being sure that the ways of the threads match, and tack together. Be sure that sufficient material is left beyond to make the band. Now tack the under sleeve in position, leaving enough space to make up for the amount of turnings taken from the length— $\frac{1}{2}$ in. Plain machine stitching can be worked round as edge stitching, or a decorative stitch can be used.

SETTING SLEEVES INTO CUFFS

First of all the end of the sleeve must be finished, i.e., the placket or continuous wrap

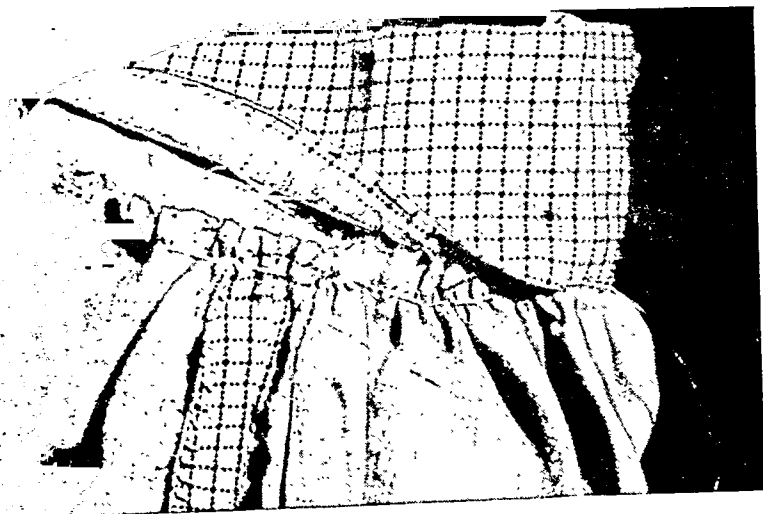
made and one or two rows of gathering threads put in about $\frac{1}{4}$ in. from the edge.



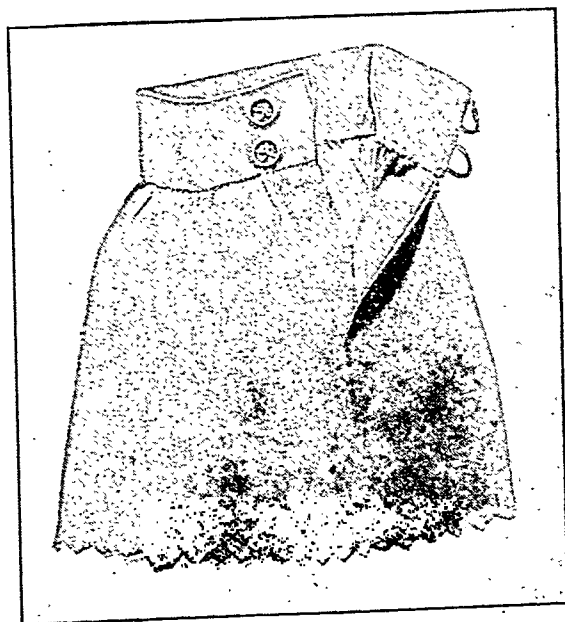
1. Prepare the cuff according to the kind being used, leaving the top open. Arrange the wrap or placket to fasten the correct way; the back fastens over the front.

2

2. Place the right side of the cuff to the right side of the sleeve and pin the edge of the cuff to the edge of the placket. Pull up the gathering thread until it fits the cuff and wind the end of it round a pin fastened in the material at the end of the gathering. Continue to pin the cuff to the sleeve joining along the gathering thread; tack and stitch.



3. Tack a narrow turning down on to the wrong side of the under half of the cuff and hem it over to neaten the back.

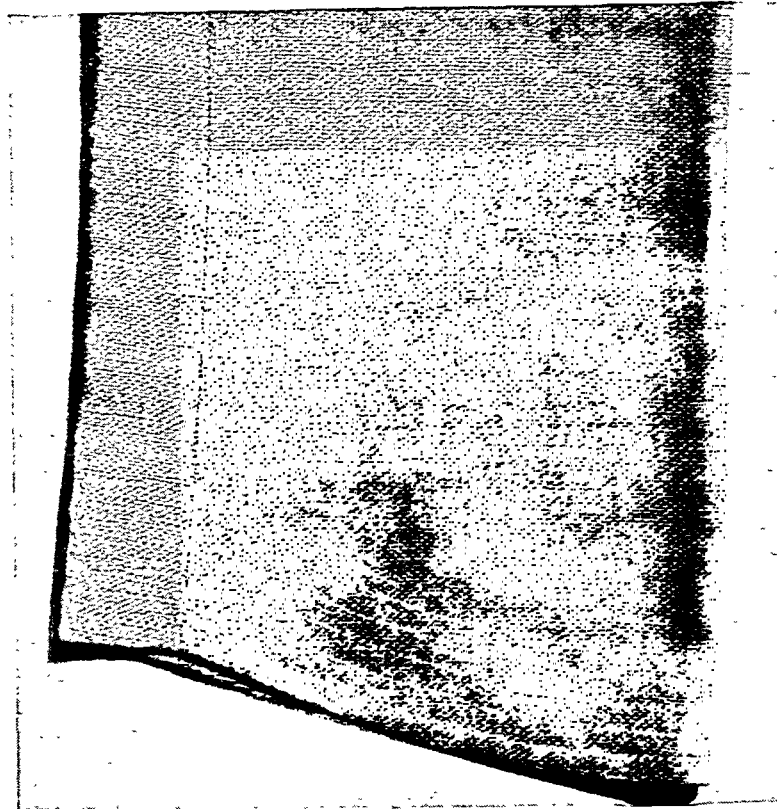


4. The finished cuff, showing a continuous wrap and fastenings of worked rings and button-holed loops.

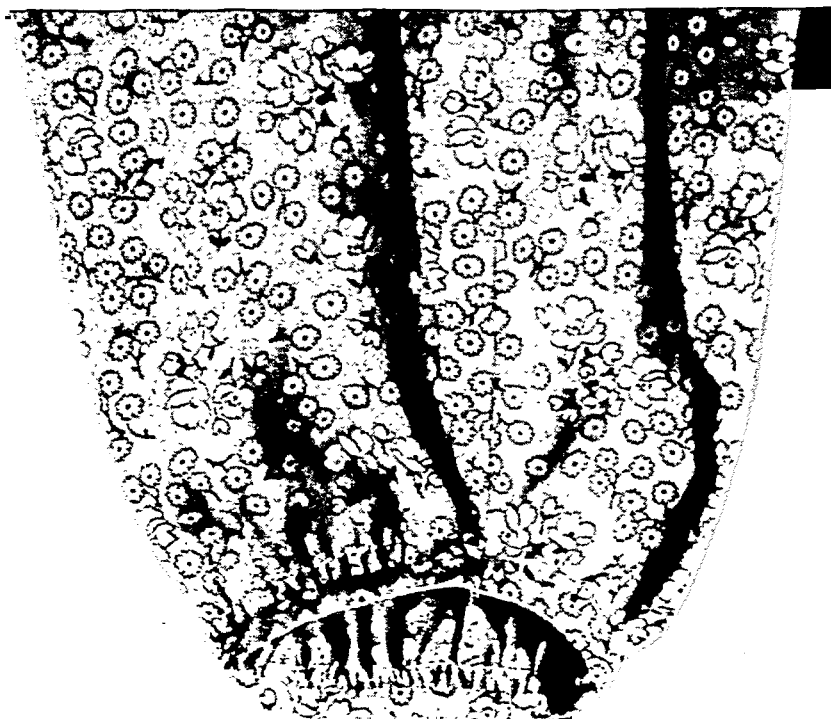
FINISHINGS WITHOUT CUFFS

Here are some suggestions for finishing sleeves without cuffs.

1. This is a good method for a bell-shaped sleeve. Face up the bottom of the sleeve on the wrong side and trim with several rows of decorative stitchery or machine stitching.

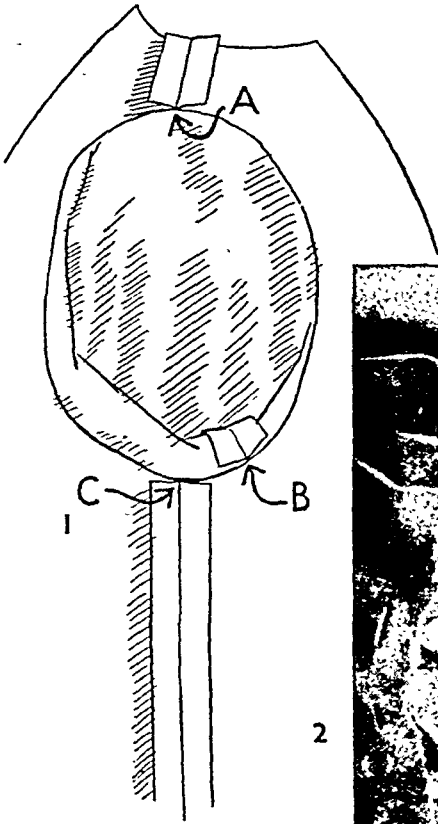


2



2. This method can be used for either long or short sleeves. Run by hand or machine two rows of gathering threads near the edge and pull up to the size required. Bind with a strip of crossway cut a little wider than for ordinary binding.

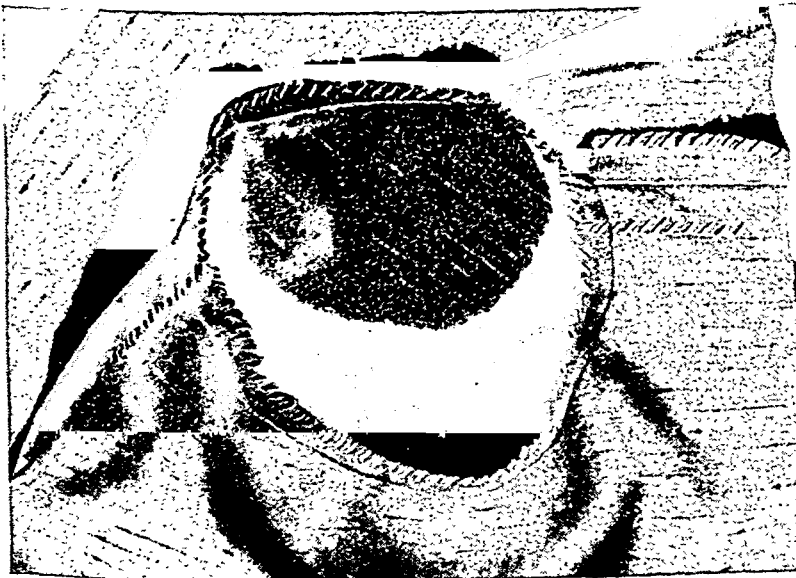
SETTING SLEEVES INTO ARMHOLES



1. When setting sleeves into armholes, be sure that the thread of the material runs down the top of the arm, vertically from the shoulder seam. A little spare fullness must be arranged over the top of the arm to make room for movement. Find the centre of the top of the sleeve A. Turn the garment wrong side out and the sleeve right side out, and pin the top of the sleeve to the shoulder seam. Hold the work over the fingers with the sleeve uppermost and proceed to pin. Ease a little fullness over the top of the sleeve, endeavour to bring the sleeve seam B $1\frac{1}{2}$ ins. in front of the underarm seam C of the bodice. Slightly tighten the back of the sleeve up to about 2 ins. of the shoulder seam. Tack the sleeve in with small tacking stitches.



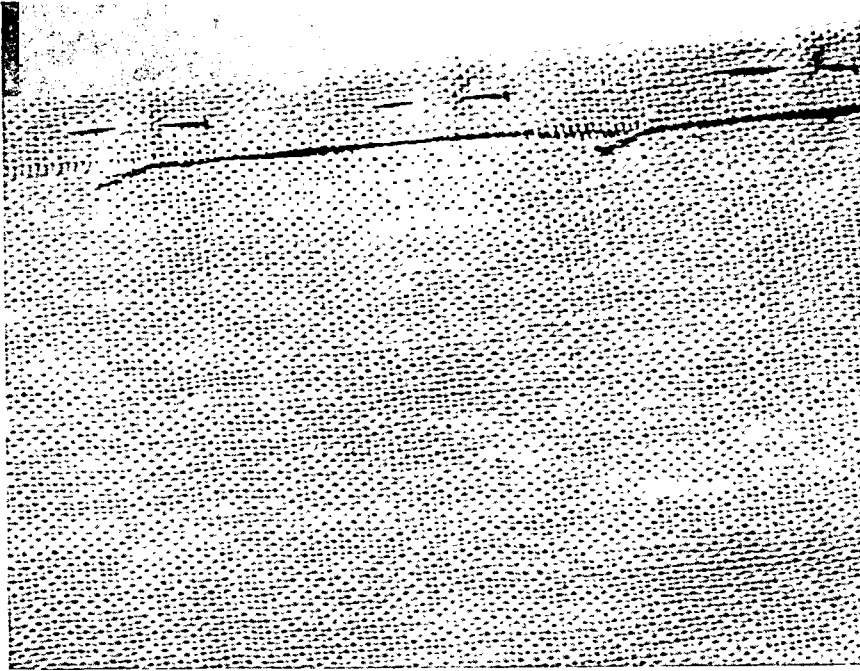
2. The appearance of the sleeve when tacked in. It shows very clearly the fullness at the top. It must be fitted now.



3. After making any alterations to the fitting of the sleeve, cut the turnings to about $\frac{3}{8}$ in. and closely oversew the raw edges together, using sewing silko or cotton. This must be done before the machine stitching in order to hold the fullness in place. While oversewing, hold the work over the fingers and spread out the fullness evenly, so that the weight of the machine does not push it into little pleats. Machine along the tacking lines, holding the sleeve uppermost and then take out the tacks.

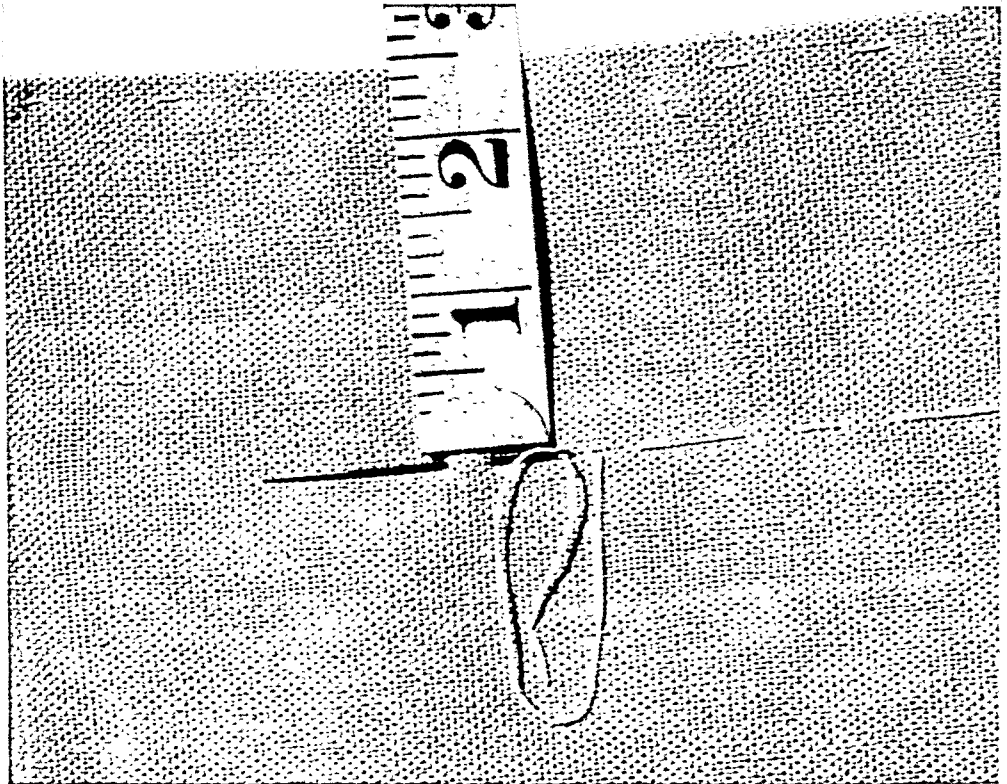
PREPARING HEMS

The purpose of a hem is to neaten an edge. A wide hem gives more weight than a narrow one, but the width will depend on the kind of material; $2\frac{1}{2}$ ins. is the usual width—this can be modified according to taste and requirements.



1. First see that the raw edge of the turning is level. Then pin a small first turning of about $\frac{1}{4}$ in., and if possible press it and take out the pins. If it cannot be pressed at this stage it should be tacked.

2. From the edge of the fold, measure the depth of the hem (on the right side) and mark it at frequent intervals with pins or a tacking thread. If the worker wishes, a card guide can be used instead of the inch-tape.



HEMS ON THIN MATERIAL

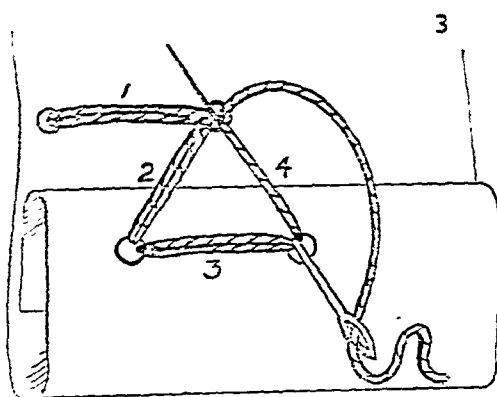
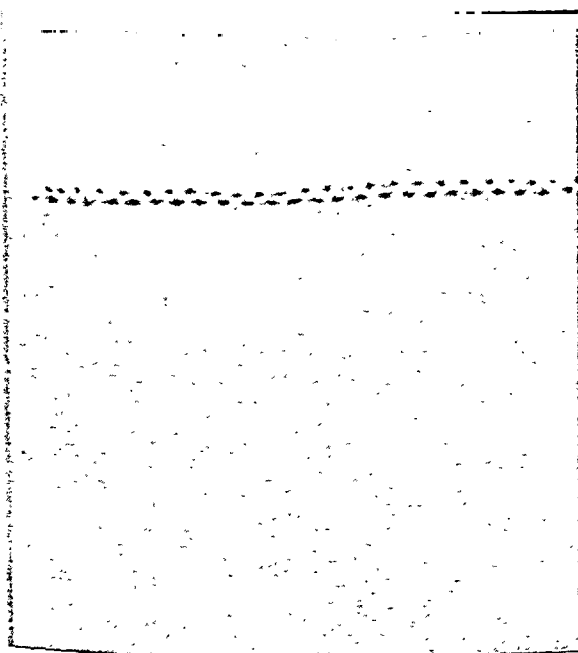
In this section are described the various ways that there are of working hems to neaten the bottom edges of dresses, coats and skirts. The two on this page are methods required for specific purposes.

1. When woollen material is to be pleated, a very thin hem must be made. Tack the hem up once and neaten the raw edge and at the same time secure it in place with herringbone stitch.

2. This is a method to use on a garment of very fine material, where drawn-thread work is indicated but cannot be worked, owing to the hem not being on the straight thread of the material. It is called three-sided Italian stitch.



2



3. The diagram shows how it is worked. Eight small back stitches, two in each of four directions, complete a group. The needle must be thicker than is ordinarily used; it should form clean round holes in the material and each stitch must be drawn tightly to keep the holes open.

FACED HEM

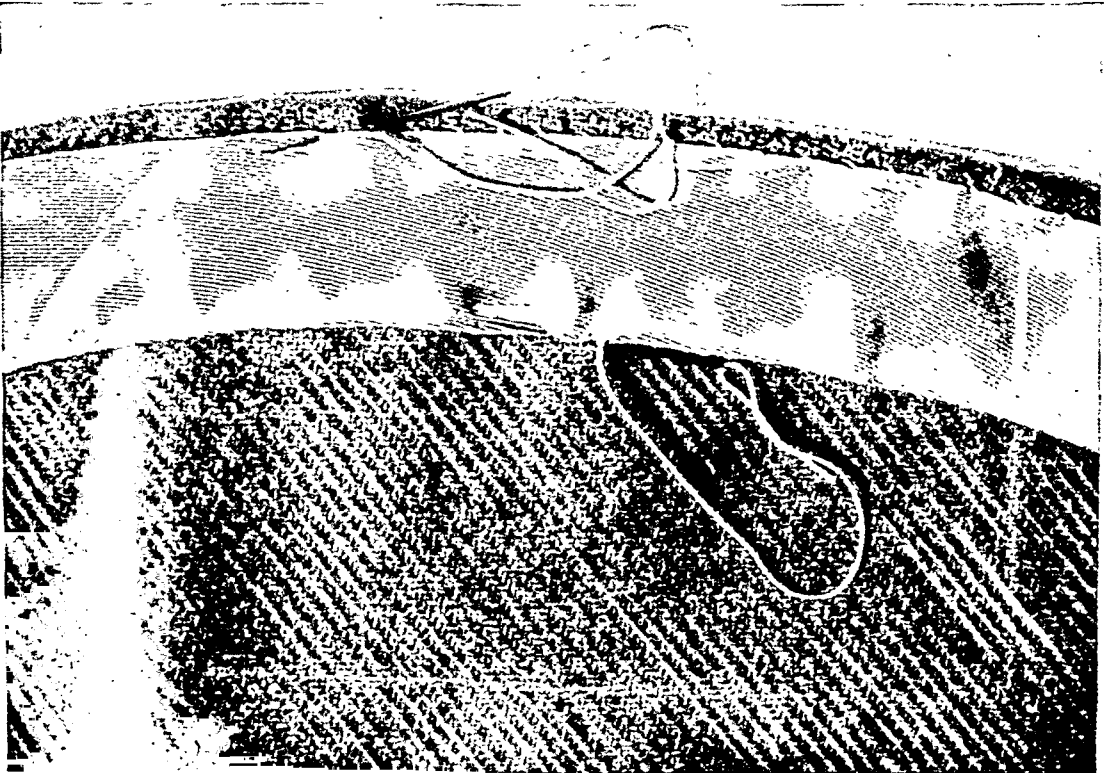
This is a method for neatening circular hems and also any kind of hem on thick, fraying cloth. Choose smooth, thin material for the facing; artificial silk lining will be very suitable.

Turn the hem up once on to the wrong side, folding it on the tracing lines which mark the length of the garment. Tack with small stitches placed very near the fold, and cut the turnings $\frac{3}{4}$ in. wide.

Cut the facing into strips 2 ins. wide and seam together; then tack or press $\frac{1}{4}$ in. turnings on to the wrong side along both edges. Proceed to neaten the hem by placing the facing over it, right side up, with one edge just above the fold of the hem; stretch the facing in the process. Slip stitch along this edge.

Now tack down the opposite edge of the facing, which should not be pleated. Hem, remove all tacks, and press well.

Children's dresses can be let down, and the hem facing put on to the right side. This is particularly useful when the dress material cannot be matched and quite a different colour has to be used. To make the seams at the hem fold neatly, they must be turned so that when the turning is tacked up on to the right side, the seam is hidden inside the fold. To do this, undo the seam to 1 in. above the hem line, snip the turnings at this point to the stitching and re-make the seam from below this point on the right side of the garment.

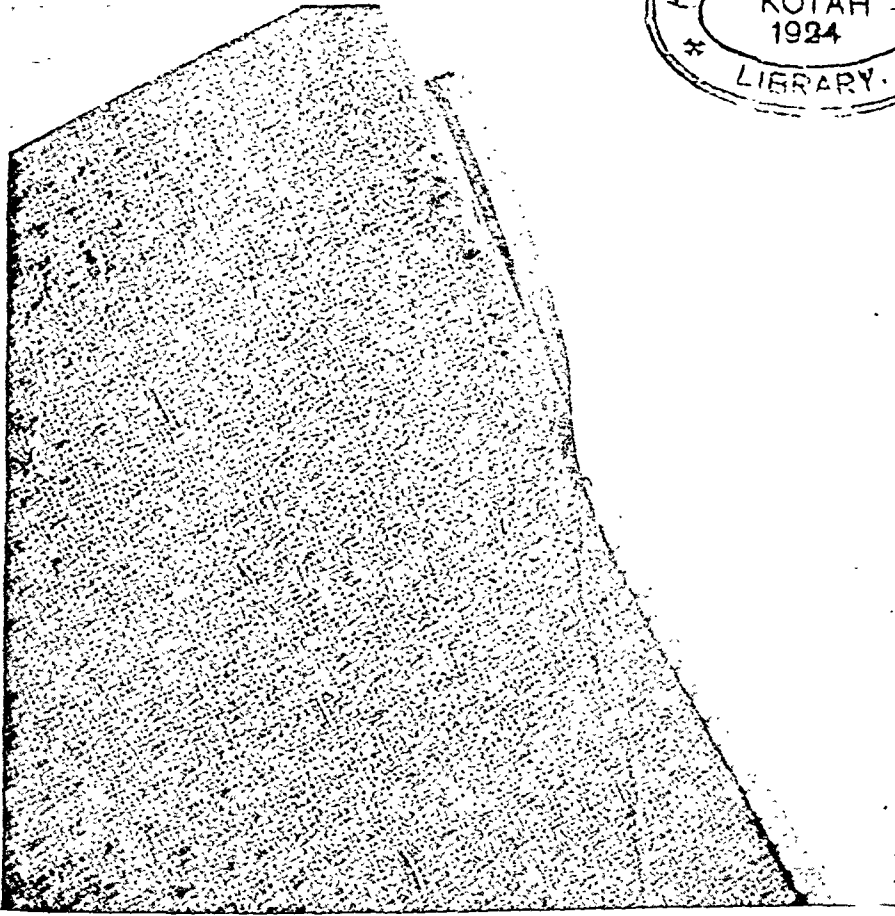




BOUND HEM

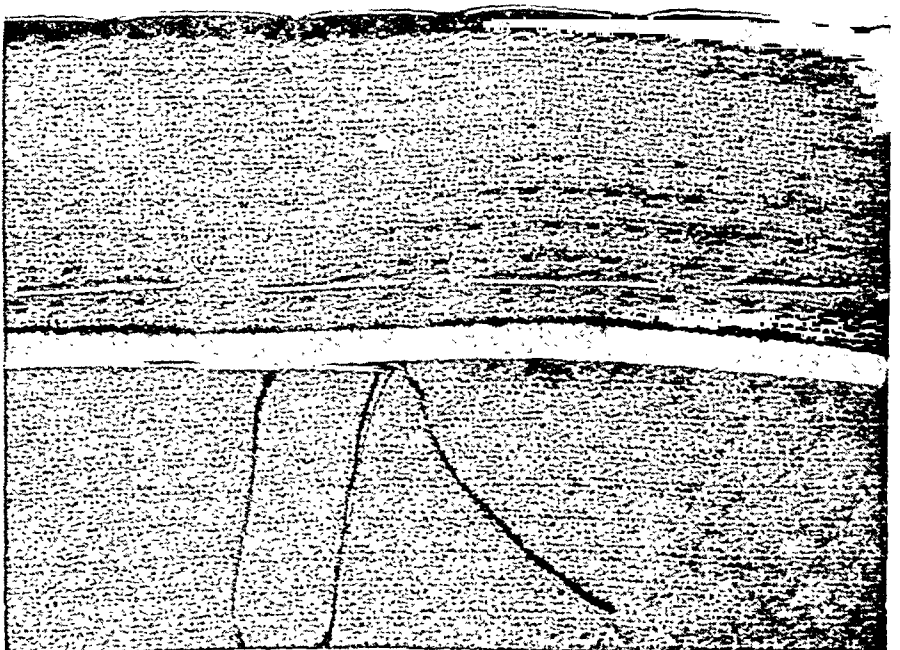
This is a good way to neaten the hem of a dress of loosely woven, fine cloth.

1. Cut the turning required for the hem, making a very even edge. Procure some crossway binding which may be strips of sateen joined together or the soft cotton binding sold ready prepared on a card. Run it on the right side at the edge and hem it over just like a crossway bind. If possible, press the work at this stage before passing on to the next process.



2

2. Turn up the hem on to the wrong side and tack it in place. Proceed to secure the edge of the binding with invisible hemming. The stitches should not be very close together, but should be at least $\frac{1}{4}$ in. apart so as not to drag the threads of the loose material.



A CIRCULAR HEM

This is a good method for neatening a circular hem when the material is firm, or when there may be a need to lengthen the garment at some future time. As a circular garment lengthens so its circumference increases, thus the edge of the hem will be wider than the fold.

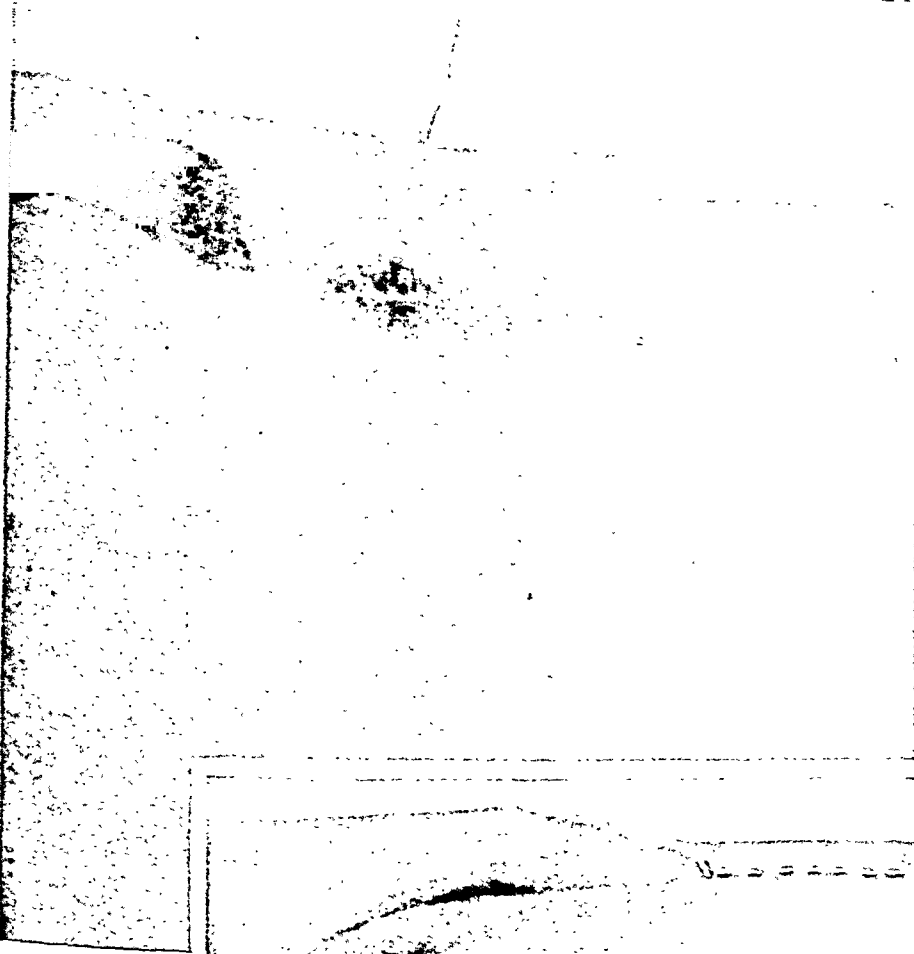
Tack the hem up to the tracings, placing the stitches very near the fold. Now lay the garment flat on the table and away from the worker. Smooth the hem up, forming little pleats in the process. Pin the flat portion between each pleat first and then arrange the pleats to lie as flat as possible; their size should be such that the ends do not run down as far as the fold, or else the folded edge will have a series of points all round it. Place the pins in the directions indicated here; this is important if the material is very thick. Tack the top edge of the hem very carefully and with small stitches. Neaten the edge with binding or lute ribbon which is made for this purpose.



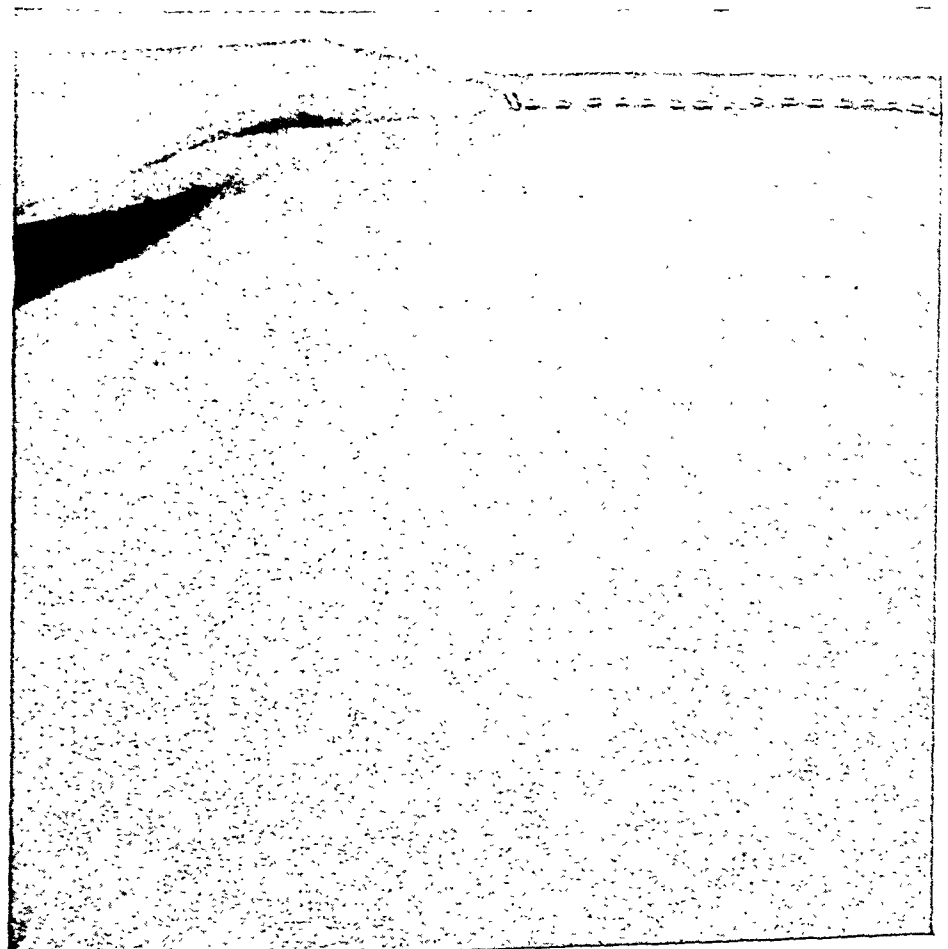
A FRENCH HEM

What to do on a straight edge when there are no scraps to cut into crossway and very little turning for a hem.

1. Turn a $\frac{3}{4}$ in. turning on to the right side and run a little less than $\frac{1}{4}$ in. below the fold. Be sure that the running thread is not tight, and to prevent it pulling the material do not fasten off the thread, but commence the new thread 1 in. back.



2

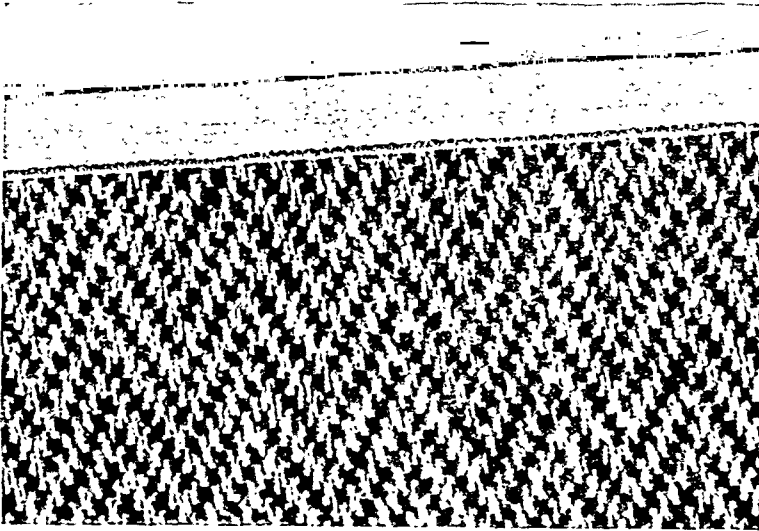


2. Turn the work on to the wrong side and fold the remainder of the turning over on to the running stitches to form a bind. Remember that this process can only be worked on fairly straight edges; it is not satisfactory on a curve.

BOUND HEM

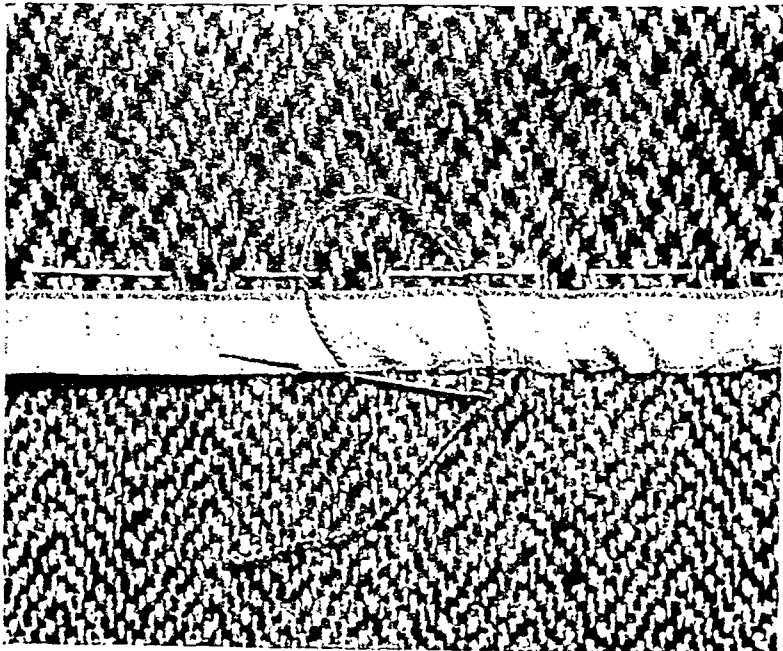
This method is used when the material is very thick, or on a straight tailored skirt when there must be no tightening of the hem edge. Soft paris binding is the best thing to use, but lute ribbon or even tape can be used if necessary.

Measure the depth of the hem from the tracings which mark the length of the garment and cut away the superfluous material allowing no further turnings.



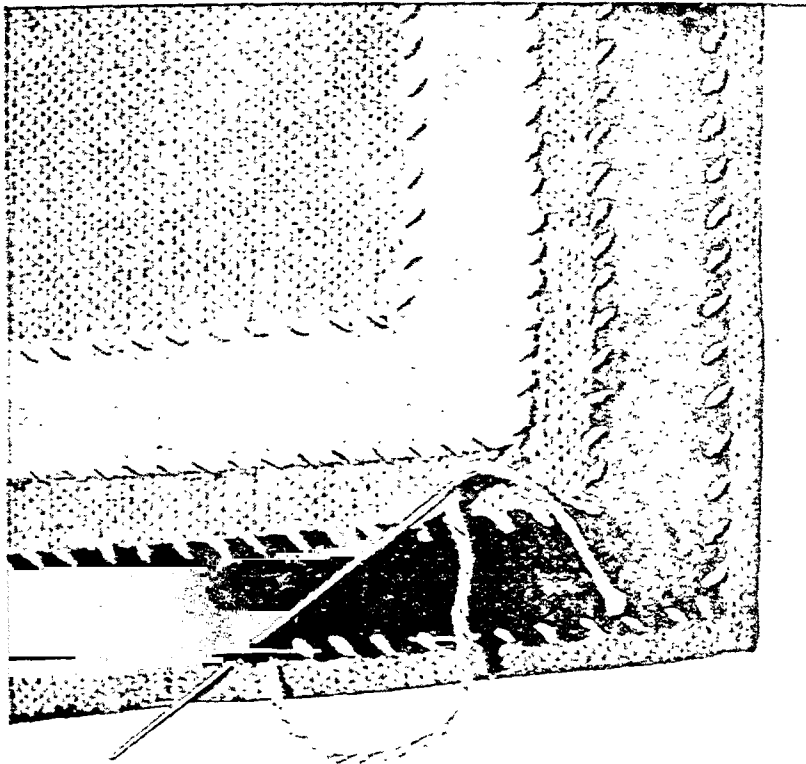
1. Before turning up the hem, tack and stitch the binding along the raw edge on the right side; the edge should run along the middle of the binding. Finish the end by turning it in once. Now turn up the hem, tacking once along the fold and again below the binding.

2



2. Work invisible hemming to secure the top edge of the binding. Take out the tacks and press, being careful not to leave a ridge on the right side.

DECORATIVE HEMS



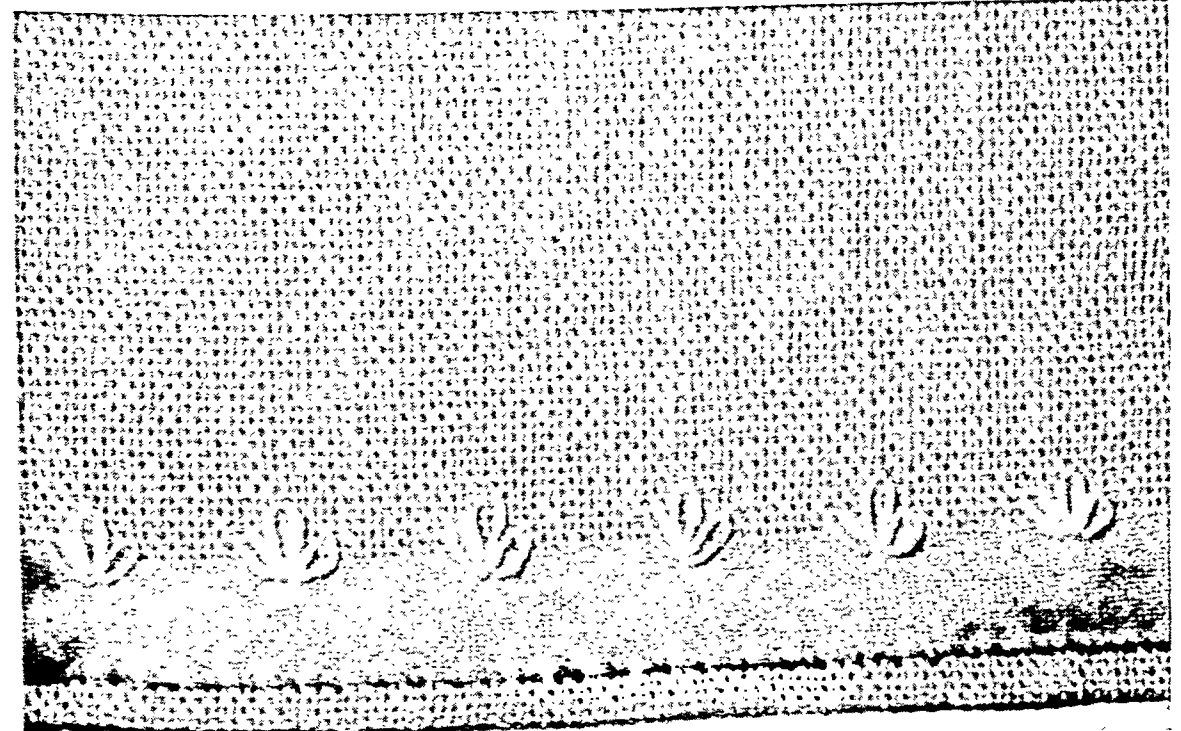
Here is a way to give very quick decoration to a garment which will not be in wear long enough to warrant a lot of time being spent on its trimming.

1. Tack a narrow turning on the right side and tack a narrow crossway facing over it. At an even distance away, tack another facing in a different colour. Slip stitch as shown in the illustration with a contrasting thread. Colours used in this specimen are fawn ground, dark and light green facing stitched with white. When there is not enough material to make a hem or when a garment is being lengthened, tack up just enough for one turning and face it with a strip of contrasting crossway on the right side.

2. Along the outer edge of the binding, work hemming stitches in thick embroidery thread and secure the inner edge with groups of three daisy stitches.

1

2

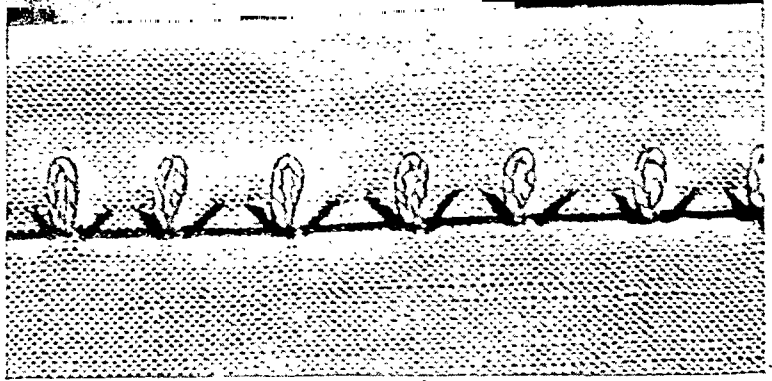


EMBROIDERED HEMS

1

Children's pinafores and rompers should be edged as suggested in these illustrations. The stitchery will give a light touch of decoration, without a lot of time being spent on a garment which will be subject to hard wear and constant laundering.

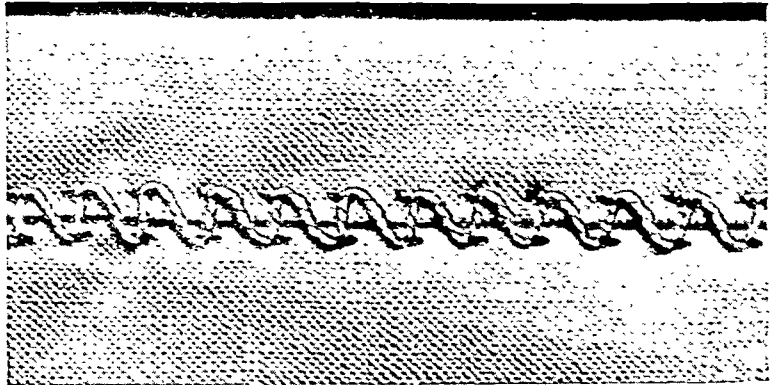
The hem is prepared by being turned down on to the right side and tacked.



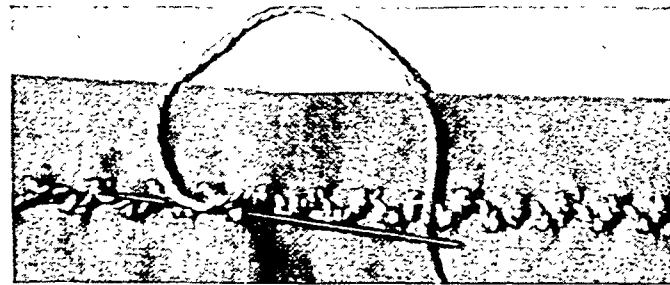
2

1. This shows the hem held down with single chain or daisy stitches and then two straight stitches, one being added on each side.

2. A row of running stitches is worked just above the fold and another row the same distance below; then another colour is threaded from row to row.



3



Children will love to wear clothes trimmed with these stitches if very bright colours are used. Garments made of unbleached linen and embroidered with blue and scarlet or red and green, will be very gay and attractive.

4

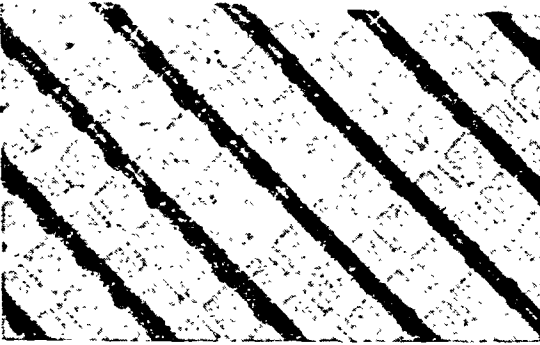


3. Herringbone stitch holds this hem down. A contrasting thread is woven over and under the stitches.

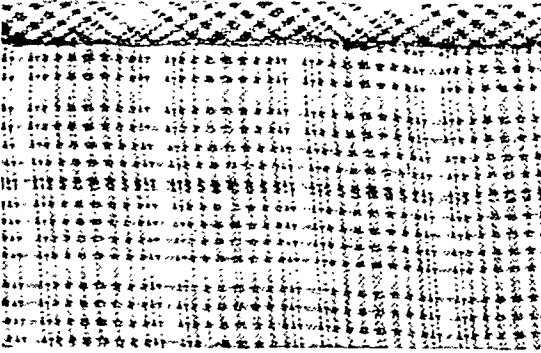
4. Buttonhole stitch is worked just inside the hem, then a Y stitch is worked between pairs of these stitches, its stem crossing the fold of the hem. Always use a firm round thread for the work.

NEATENED EDGES BINDING

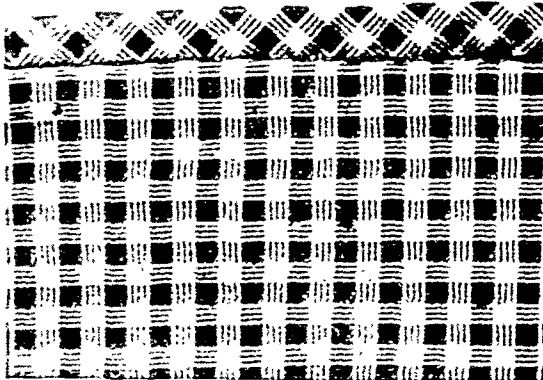
The binding along an edge may be for utility only or it can form an essential part of the decoration. For the work it is essential to have the crossway cut perfectly on the diagonal.



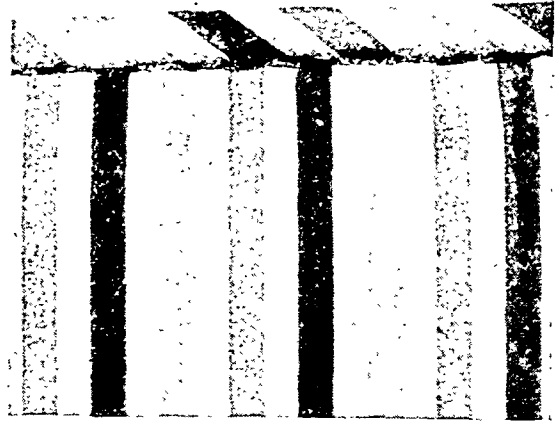
1. This shows a striped material of black, white and grey bound with a plain white.



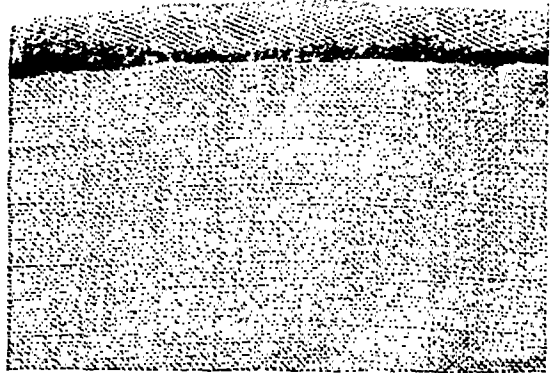
2. The decorative effect gained by a plaid bound with its own crossway.



3. The crossway on this specimen was cut so as to give a prearranged effect—study the binding to see how the half black and half white squares run along the fold.



4. A striped stuff bound with self material.

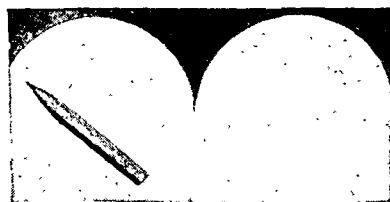


5. This shows what happens when the binding is not cut on the cross of the material; the binding "rings," or curls, and a hemming stitch has come through on to the right side, making a nasty dent in the binding.

NEATENED EDGES BINDING

continued

Scalloped edge bound with coloured crossway.



1

1. Draw the scallops on paper and cut them out. Place this template in position on material and draw round it, continuing to the end of the work.



2

2. Run the binding on round the scallops, easing it slightly round a curve and taking it round a point without any fullness or pleat.



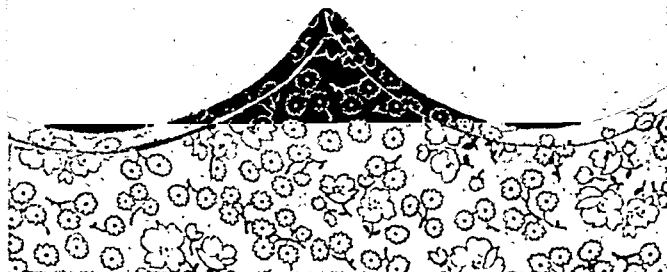
3

3. Turn the work on to the wrong side and hem the binding over on to its running stitches. At this stage it will look like the right-hand section. Take the extra fullness of binding at the corners and mitre it by tucking one side into the other and securing it with a few stitches. When the work has been well pressed the shaped binding should lie flat along the edge of the material.

4



5

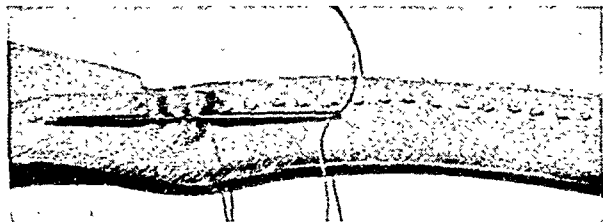


4. To bind an indented edge needs very different treatment to a scalloped edge. The binding is slightly tightened on, and a small pleat is put into it at the corners. Hem the binding on the wrong side as usual and the pleats at the points will form by themselves without further arrangement or stitching.

5. The finished binding.

NEATENED EDGES—BINDING

continued



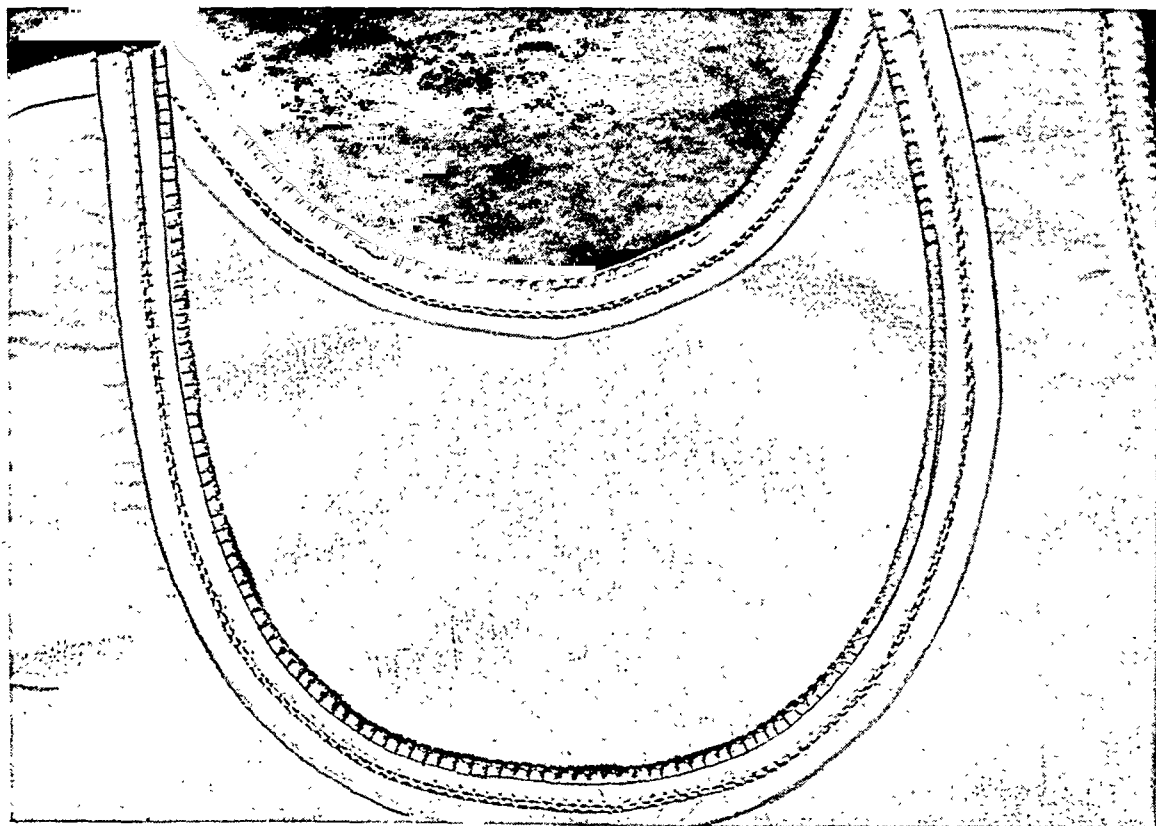
A detached binding will often make an attractive finish to an edge.

1. Cut crossway strips 1 in. wide, join and fold in half. Run together $\frac{1}{2}$ in. in to form a tube; do not fasten off ends, but commence the new thread 1 in. back to prevent the stretching of the crossway from snapping the sewing thread. Sew across one end.



2. Attach a bodkin to the sewn end, slip it inside the tube and proceed to turn the rouleau right side out by pulling the bodkin right through the tube.

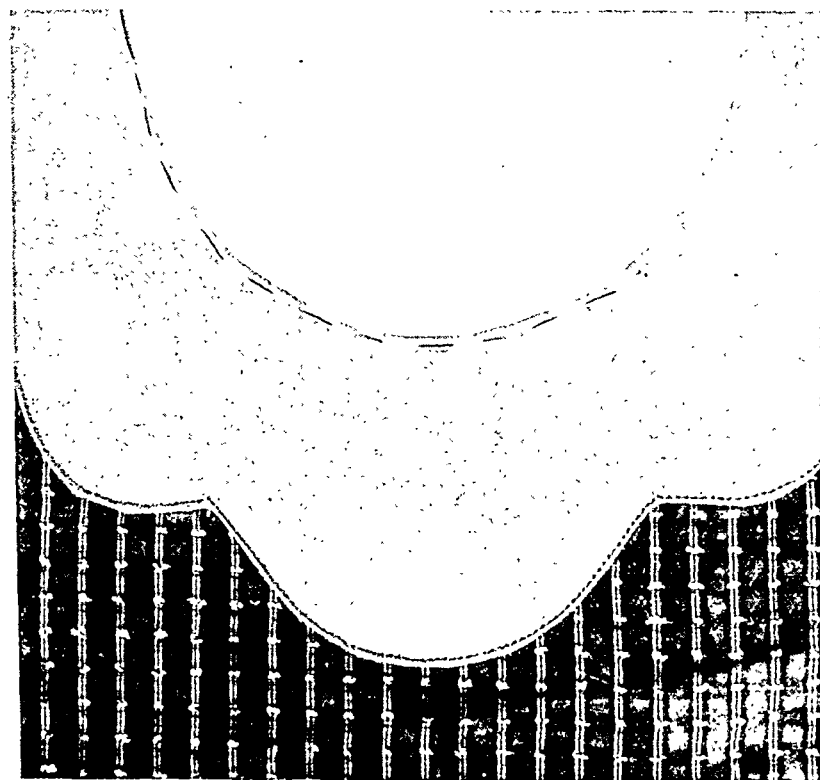
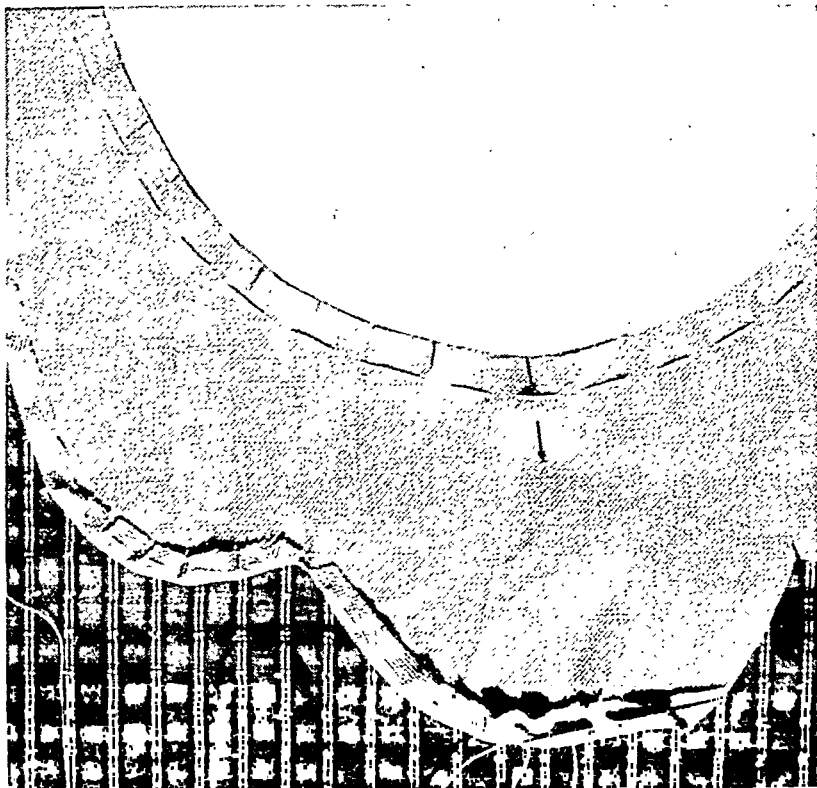
3. The neck and armholes of a petticoat trimmed with detached rouleau. First the edges were bound, then tacked on to paper. The rouleau was made and pressed and also tacked on the paper and it was joined to the garment with faggot stitching (see page on faggot stitching for the process). Lastly, the edge of the rouleau was embroidered with buttonhole stitch worked in groups.



FACING ON THE RIGHT SIDE

Cut the shaped facing, allowing turnings.

1. Tack the right side of the facing on to the wrong side of the garment and snip the turnings along the neck line and at any corners on the shaped edge as shown. Tack the turnings along the outer edge on to the wrong side of the facing. Stitch the facing to the edge of the garment and take out all tacks along the seam.

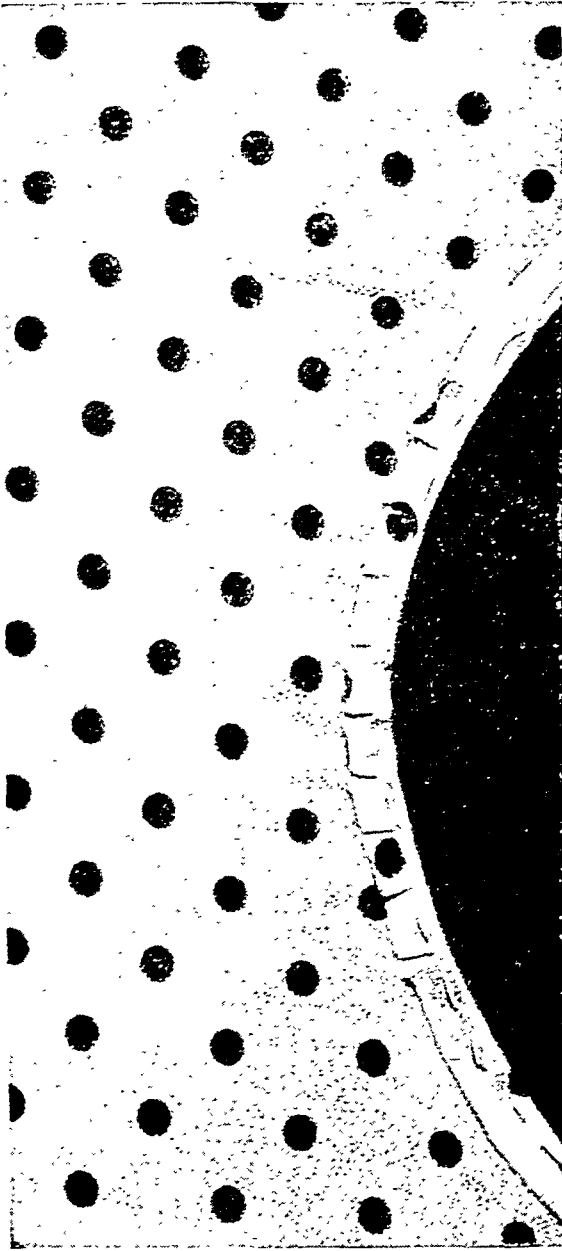


2

2. Turn the facing over on to the right side, press out the neck line in a good shape and tack it. Tack the lower edge of the facing in place and stitch with machine. This kind of facing is very good for cotton dresses and children's wear. Contrasting materials will give decoration.

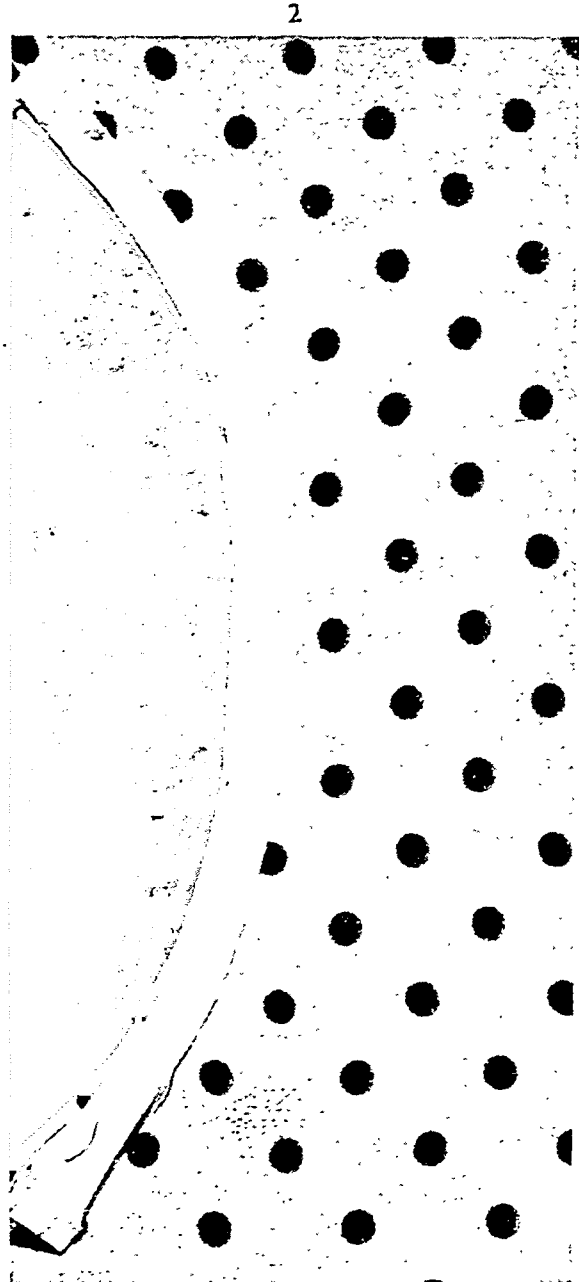
FACING ON WRONG SIDE

This method of neatening is usually needed at necks of dresses.



1. Tack the turnings on to the wrong side and snip them as required to ensure that they lie flat (the tacking must be done finely).

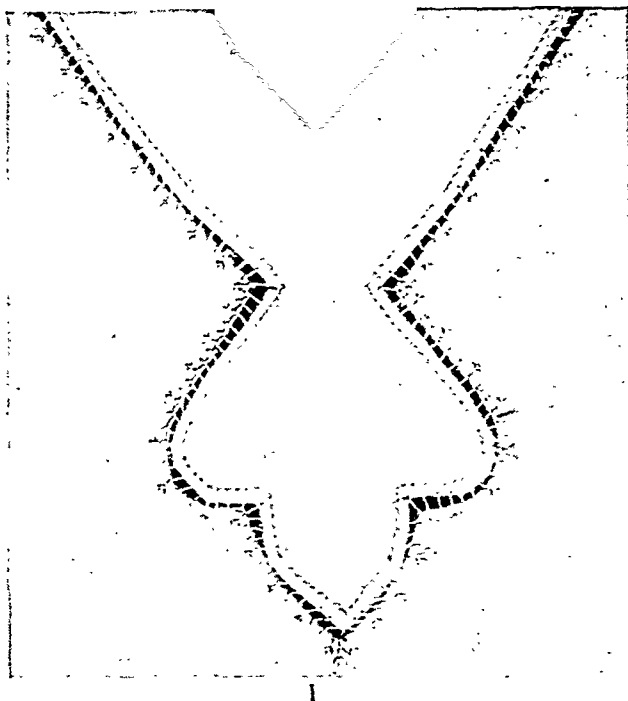
2. Cut a strap of crossway or use the ready-prepared binding and tack one folded edge of it just below the neck line. Tack the lower folded edge down in a good line, being sure that the crossway lies flat; it may be necessary to cut away some of the turnings underneath. Slip stitch and hem in place as for a faced hem.



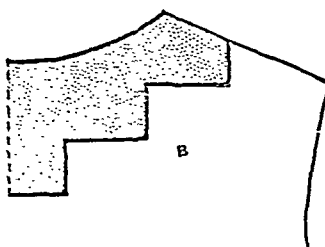
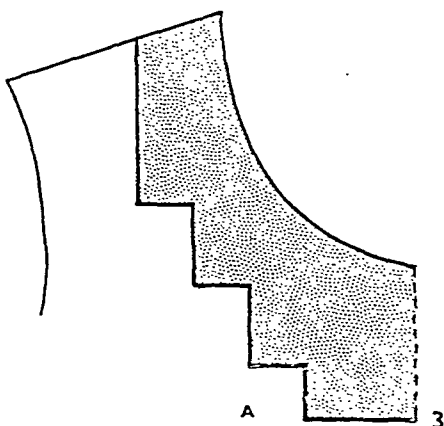
ADDING A BAND

1. The easiest way to begin this more elaborately shaped band for the neck of a nightdress is to prepare it in the same way as for the old-fashioned patchwork.

2. Draw the shape of the band on to paper, cut this out and tack it on to the material. Cut out, allowing turnings. Do not remove from the paper, but tack the turnings over on to it; be very careful to keep well-shaped corners. This illustration shows a slight variation to the shape of the last illustration. Tack this prepared band on to more paper and tack the neck of the garment to the paper, placing the stitches 1 in. below the edge of the band. Cut the garment to the edge of the band, turn narrow turnings on to the wrong side, and proceed to join band and garment together with faggot stitch. Whip the edge of the garment, remove from the paper, cut away the turnings of the garment, and face the band.



To finish, machine round both sides of the band, as an edge stitching. This is quite an effective method to trim, and, at the same time, to strengthen children's nightdresses and girls' school blouses. The lower edge of the band need not be as plain as the one shown. The centre front point may be lengthened, or it can be battlemented as in the drawing, and providing the shape chosen is practical for the material, it should not be very difficult. Take a little extra care in marking the material and tacking the shape. 3. The plan of a battlemented edge: (a) the front; (b) the back.

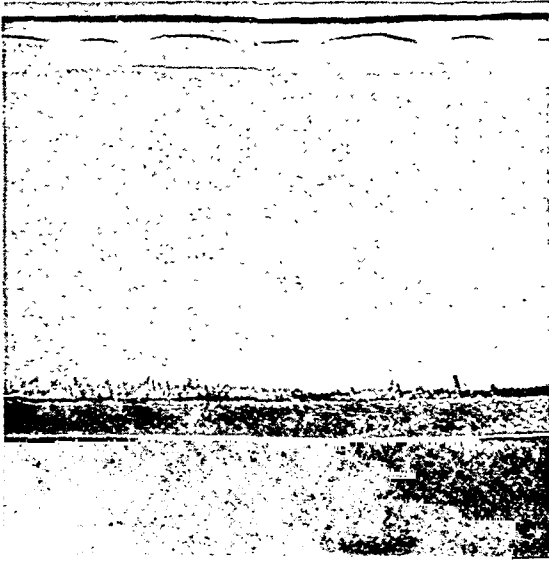


ADDING A BAND

continued

By adding a band a garment can be lengthened even after the hem has been let down to its fullest extent.

The same kind of material must be used for the band as for the garment; but it need not be the same colour. A band of check or plaid will decorate as well as lengthen a dress of plain material successfully, providing that both materials are of the same weight.



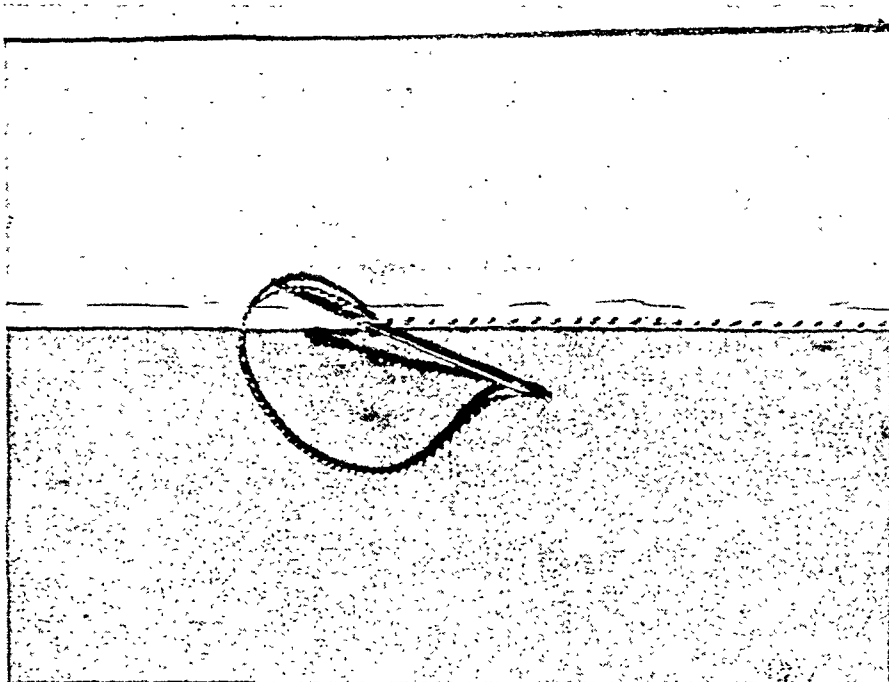
1

1. A straight band can be added beyond the edge. This illustration shows the first stitching. Cut the band twice its required width plus enough turnings for both edges. Tack it to the bottom of the garment, right sides together and raw edges together, and stitch by machine. Press both the band and the turnings down away from the garment and turn the garment inside out.



3

3. This illustrates a very good way of adding a band round the neck of a blouse, lingerie or nightdress. First make the pattern for the band from the neck of the garment. To do this, place a piece of calico over the neck and mark the shape of the neck on to it; a separate pattern will be needed for the back and front.



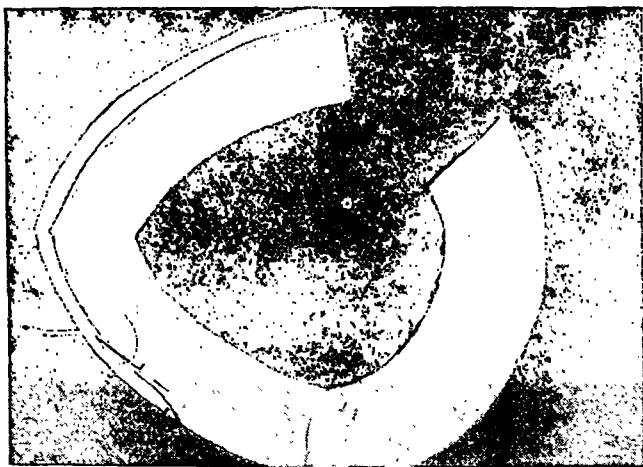
2. Tack a narrow turning down along the outer edge of the band and face it up to cover the turnings and hem. Be very careful to keep the material flat and straight, so that the band does not "ring"

ADDING A BAND *continued*

The half patterns for front and back neck bands are cut in calico; dotted lines mark the centres.

From the line which is the neck edge, measure the depth of the band and mark at frequent intervals.

1 The half patterns cut out in calico.

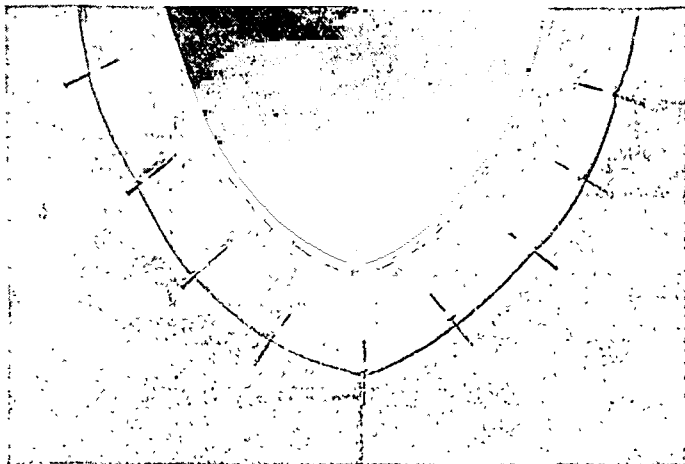


2

2. The prepared band. Being double, it will need two fronts and two backs cut out with turnings allowed; join the right-hand shoulder seam of the top material and the same shoulder in the facing. The left-hand shoulder is left as an opening; a continuous wrap will be required here. Place the band and its facing together, right sides inside, tack the neck edges together, and machine. Very carefully snip the turnings round the neck so that they lie flat when the band is turned out. Tack a narrow turning on to the wrong side round the outer edge of the band (not its facing).

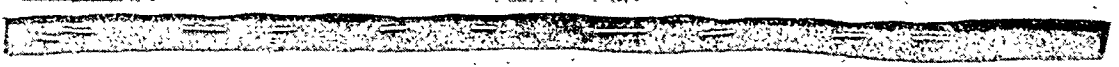
3

3. Turn the band on to the right side and tack in a very good line along the neck. Take the garment which should have enough material cut away from the neck to allow for the width of the band, but enough left for turnings, and lay it as smoothly as possible on the table. Commence to pin the band in place, starting from the centre front and placing the pins at right angles to the edge.

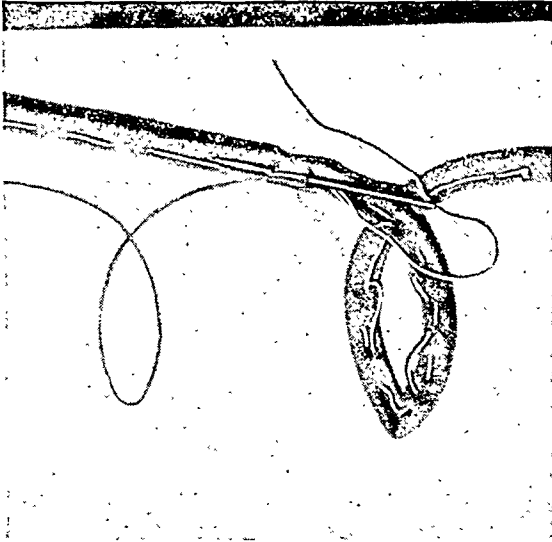


SHAPED EDGING FAGGOT STITCHED ROULEAU

Here is shown how effective a decoration detached rouleau made from bias binding can be.

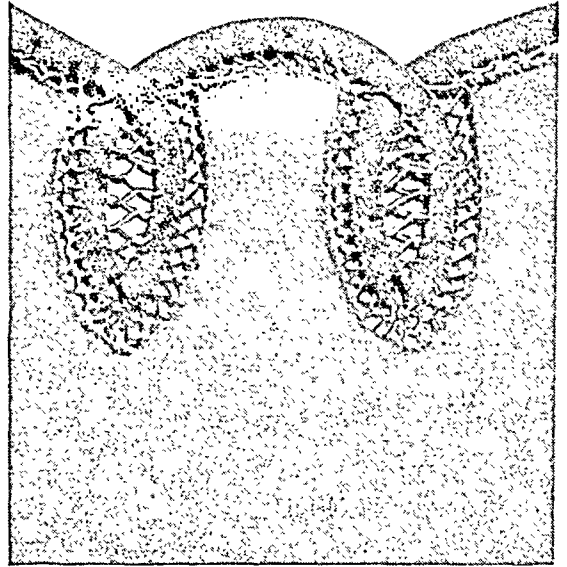


1. Ordinary bias binding purchased on a card is used; it is creased in half and tacked.



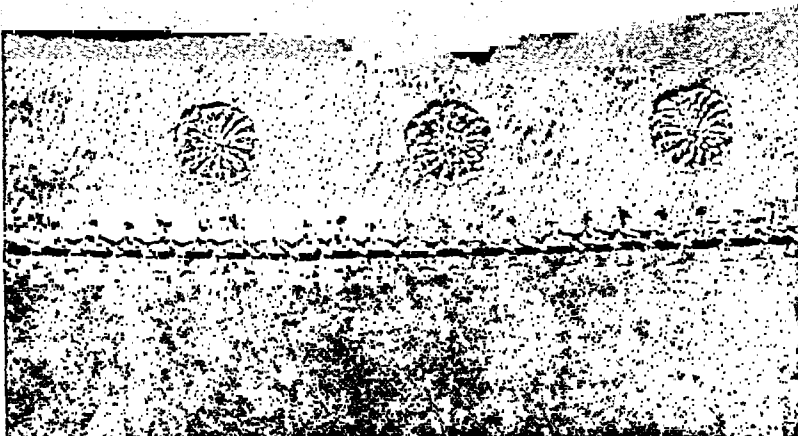
2

2. Draw the patterned edge on to paper; typing paper is the best because it is strong and yet pliable. Tack the rouleau along the pencil lines with the same edge running along the lines. This rouleau will make good curves if handled carefully. Pleat all corners into good shape.



3

3. Place the material over the paper and tack just below the edge of the rouleau, which will be joined to it. Cut the material against the inner edge of the rouleau, turn it in, leaving a small space, as for faggot stitching, and proceed to join material and rouleau with any of the faggot stitches shown elsewhere in this book. The edges of the material will have to be neatened with whipping and the turnings cut away.



4

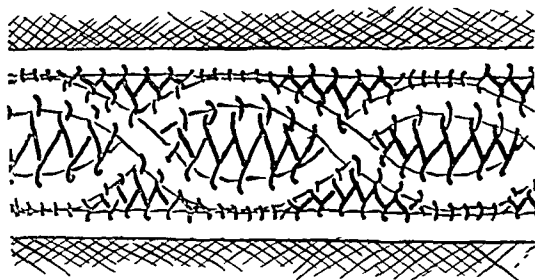
4. A much wider rouleau with wheels of buttonhole stitches.

STRAPS LET INTO MATERIAL

It sometimes happens that a blouse or dress needs letting out a little and that there are not quite enough turnings left to do this. So here are two ways of giving a little extra width without making the reason for it obvious.

1. This will add $\frac{1}{2}$ in. Cut the garment and tack narrow turnings on to the wrong side; tack it on to a strip of paper, leaving enough space to let in a piece of narrow military braid and also allow space for the faggot stitching on either side. Tack

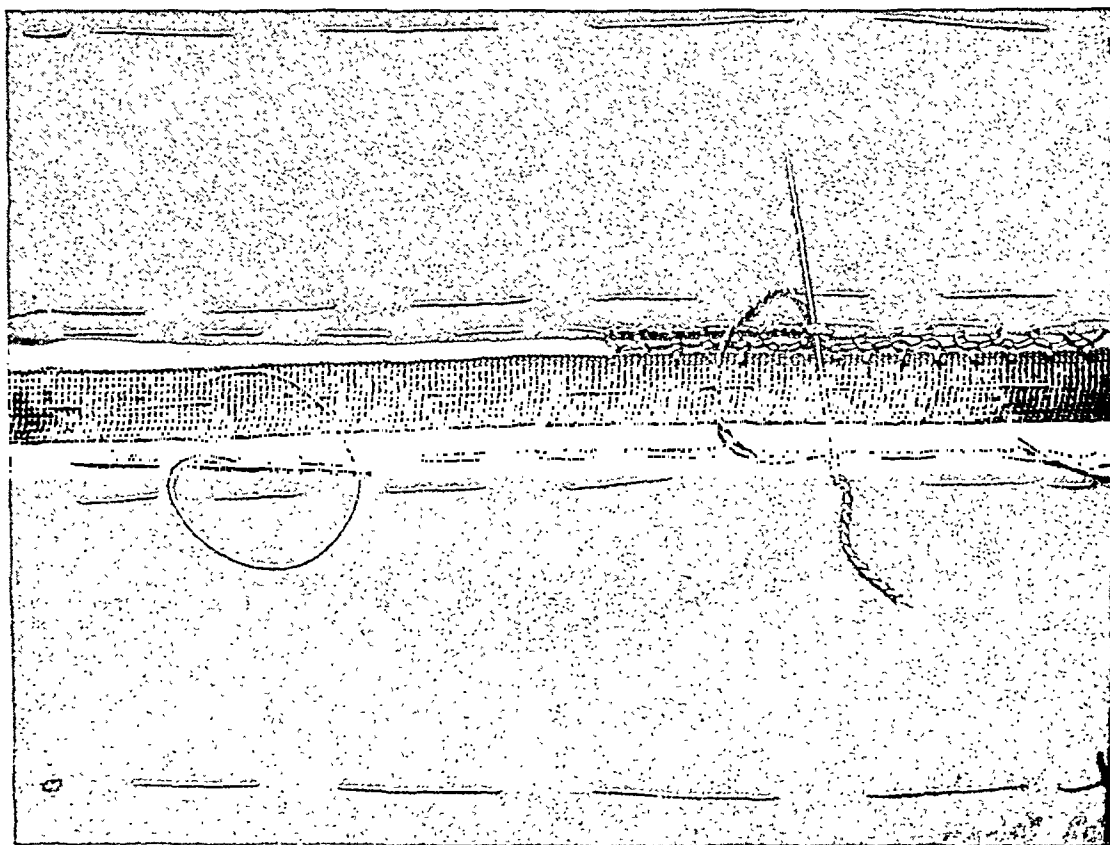
the braid down the centre of this space and join it to the garment with closely worked faggot stitching. Whip the folded edges of the garment, remove the paper and cut away the turnings. Press well.



2

2. Here is a suggestion which will add 1, $1\frac{1}{2}$ or even 2 ins. into a garment. Plan the position very carefully, so that the effect is decorative; centres or side-fronts and backs will be best. Cut the garment and bind the raw edges. Make strips of rouleau, press them and tack them on paper in two meandering lines, overlapping and interlacing at intervals, planning the curves to give the required extra width. These lines may be drawn on the paper first. Now tack the garment down each side, being very careful to keep all distances even and work faggot stitching to join the rouleau into the garment. The length of the stitches will vary with the gaps between garment and rouleau and the spaces between the rouleau must be filled in with the same stitching. Remove the work from the paper and press well.

1



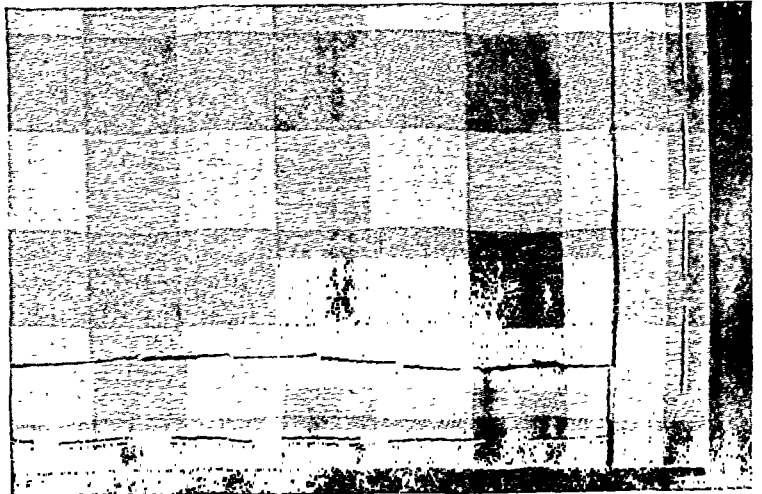
CHECKS AND PLAIN BANDS

It is not necessary to have unusual materials to achieve unusual effects, sometimes the most ordinary fabrics, used intelligently, will give very interesting results.

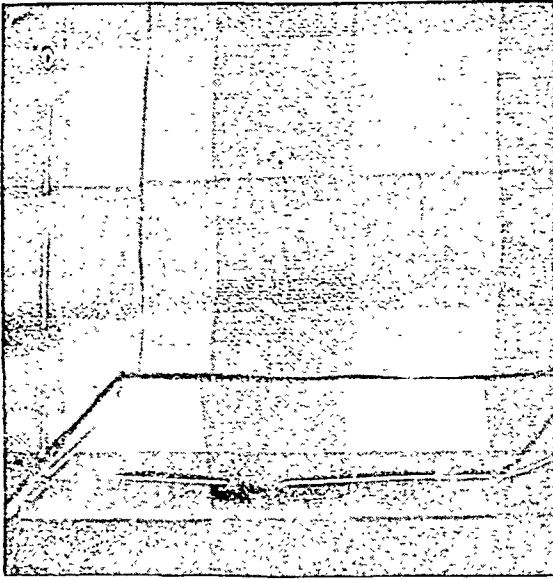


1. An apron with a "peasant" touch. Ordinary check gingham in white and orange is trimmed with cotton tape, white, brown and green. Interlace the coloured tapes at the corner to give further interest. To do the work, tack the inner lines of tape and stitch them down both sides with the machine and press them smooth.

2



2. Now tack the sides and bottom turnings of the apron on to the right side, plan them so that half a coloured stripe is at each edge.

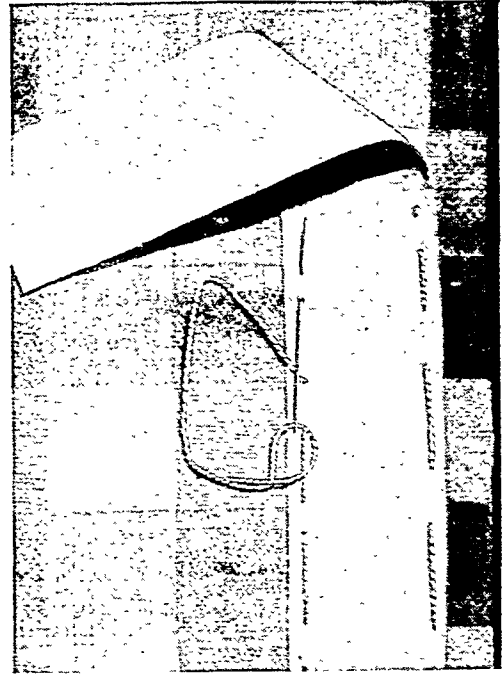


3

3. Fold the turnings at the corner to give a diagonal fold, as shown here.

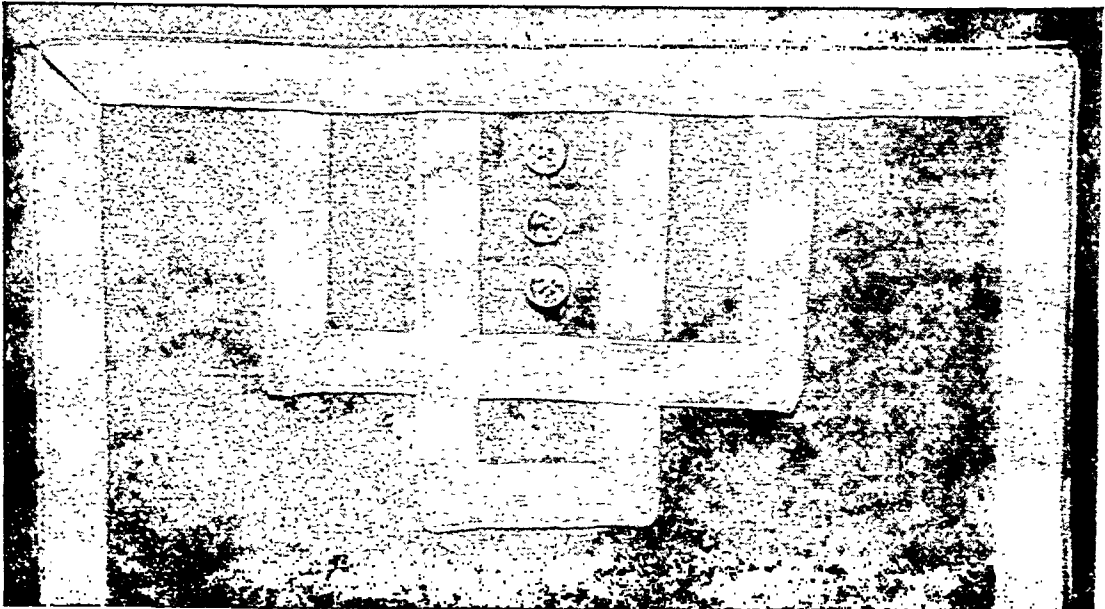
5. This shows a very cheap and quick method of trimming and neatening the top of a working overall or a child's romper. Cheap unbleached tape is used for the bands, and flat pearl buttons are sewn in the centre panel. The method of work is similar to the last process, the corners of the tape must be turned in a good line with plenty of tape underneath to prevent it tightening. If the buttons are protected by the thicknesses of the garment, when the garment is put through the wringer while being washed they should not break.

5



4

4. The next step is to tack on the wide white tape. Leave a certain amount of the coloured stripe beyond it. Stitch both sides with machine, and press the work again. Set the top into a band of self material; leave the ends open and fold narrow turnings inside the band. Cut two lengths of wide white tape for the strings, hem one end of each and insert the other into the open ends of the band. Stitch down securely.



WHIPPED AND PICOTED EDGES

These make dainty edgings for handkerchiefs, and edgings of silk dresses.

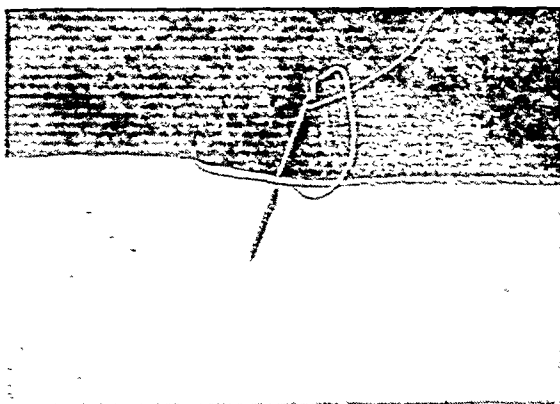
Two different kinds of picot edging can be

made with bar faggot stitches; these are suitable for trimming thick or thin materials, the thread will be chosen accordingly.



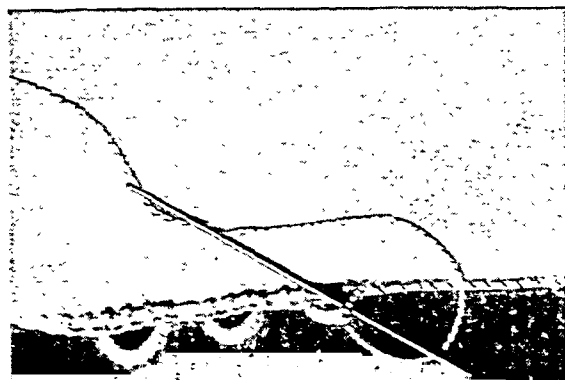
1

1. Picoted edge worked over whipping.



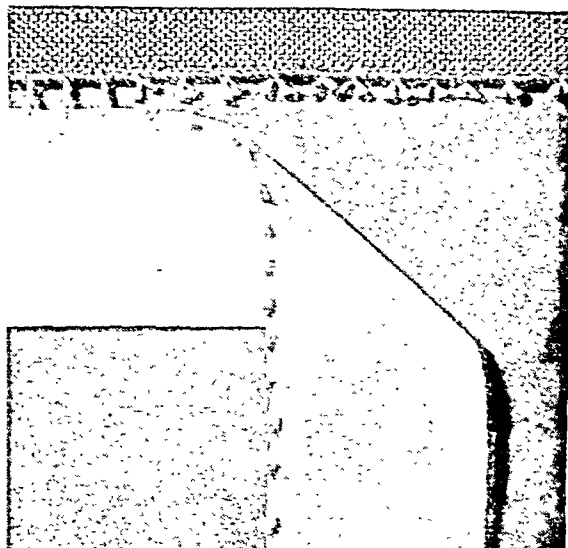
2

2. Cut the raw edge neatly, roll it down on to the right side between finger and thumb, and proceed to sew it with tight oversewing stitches, working from right to left. Sewing silk is best for this, as cotton is too stiff.



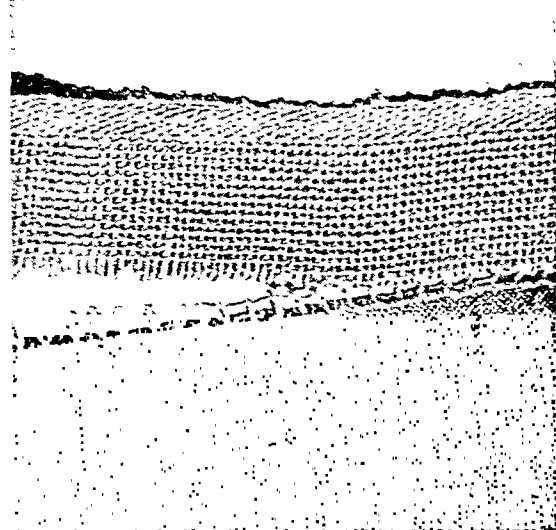
3

3. Whip the edge as described. With an embroidery silk, work fine blanket stitches over the roll. Make a loop back to the second stitch, work back along this loop with blanket stitches until it is full; repeat to the end of the work. A tiny picot may be added to the top of each larger loop in a similar manner; coarse or fine picots can be made by the choice of texture of thread.



4

4. Cut picot. Tack the turning up once and tack the work on to paper. Tack a strip of scrap material, which can be any oddment (tape was used in the illustration), $\frac{1}{4}$ in. away from the edge to be worked and join together with bar faggot stitching. Whip the folded edge of the work very strongly and tightly to hold the stitches securely. Remove from the paper, cut away the turnings from the garment and then cut through the stitches, leaving about half their length at the edge of the garment.



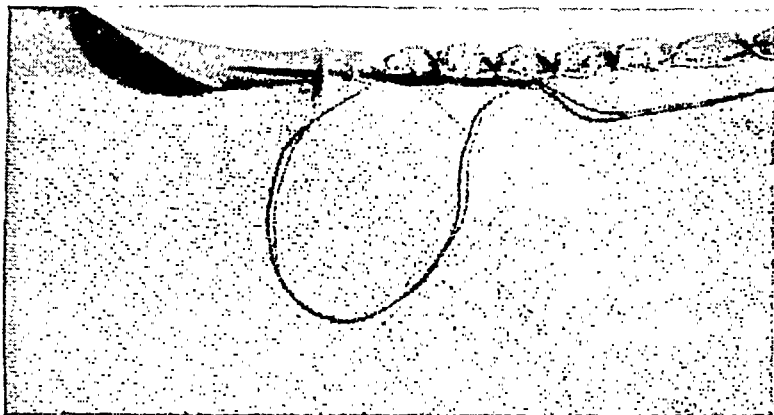
5

5. A fine looped picot. Prepare the garment as before and tack on to paper. Obtain a strip of very fraying material or soft canvas (canvas was used here), and tack it a little way from the edge of the garment. Work the bar faggot stitching, picking up a thread of the canvas, etc. Whip the garment, cut the turnings and fray off the canvas or loose material. The looped picot will be left.

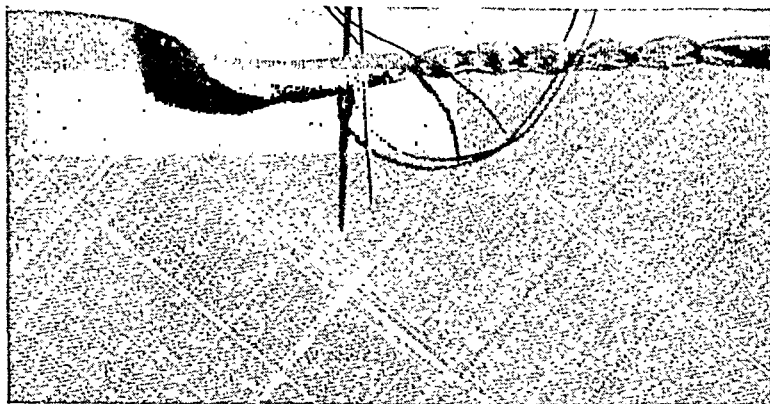
SHELL

EDGING

This is a delightful method of neatening the edge of fine material. It is best done on a crossway edge, but it can be worked on the straight. Cut the raw edge very level, roll it over between finger and thumb, and proceed to copy the stitches in the photographs.

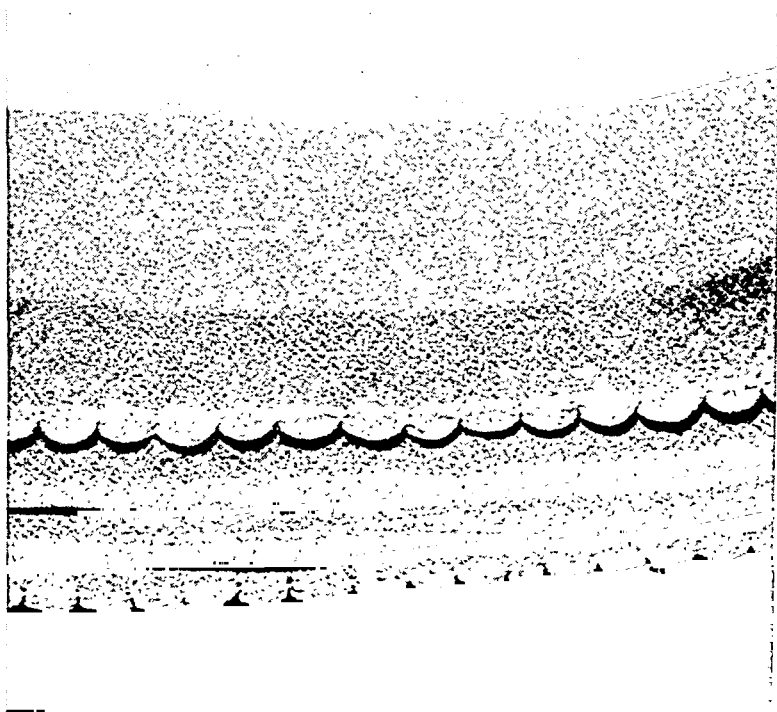


1. The hem rolled on to the right side and the first two running stitches taken.



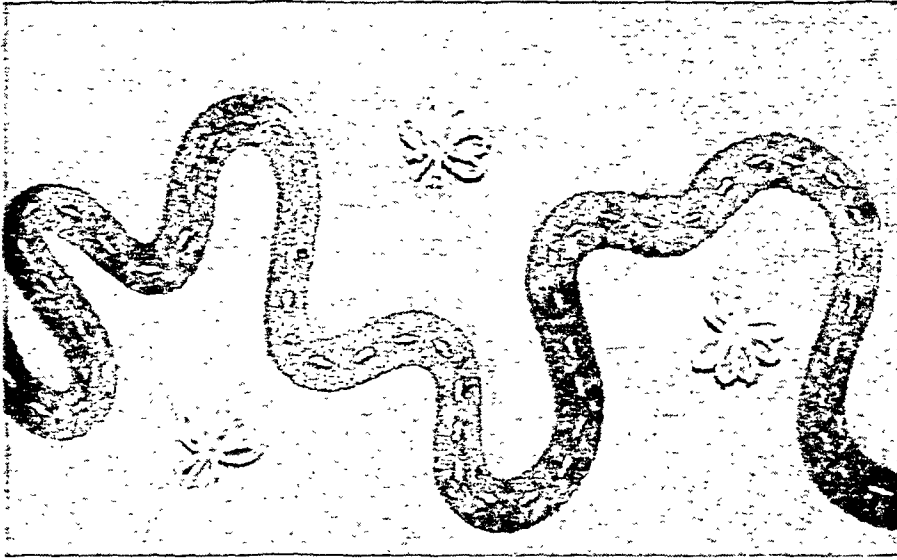
2. Then the needle is put in through the hem, the thread passed under it and pulled tight.

3. Dress trimmings can be made to look very attractive if shell edging is worked on them. Here is a narrow cuff of georgette neatened at the edge with the stitch, then two tucks were worked beyond and a third tuck was sewn in the same way as the shell edging. It will be seen that the material is cut on the cross; material on the straight does not scallop so well.

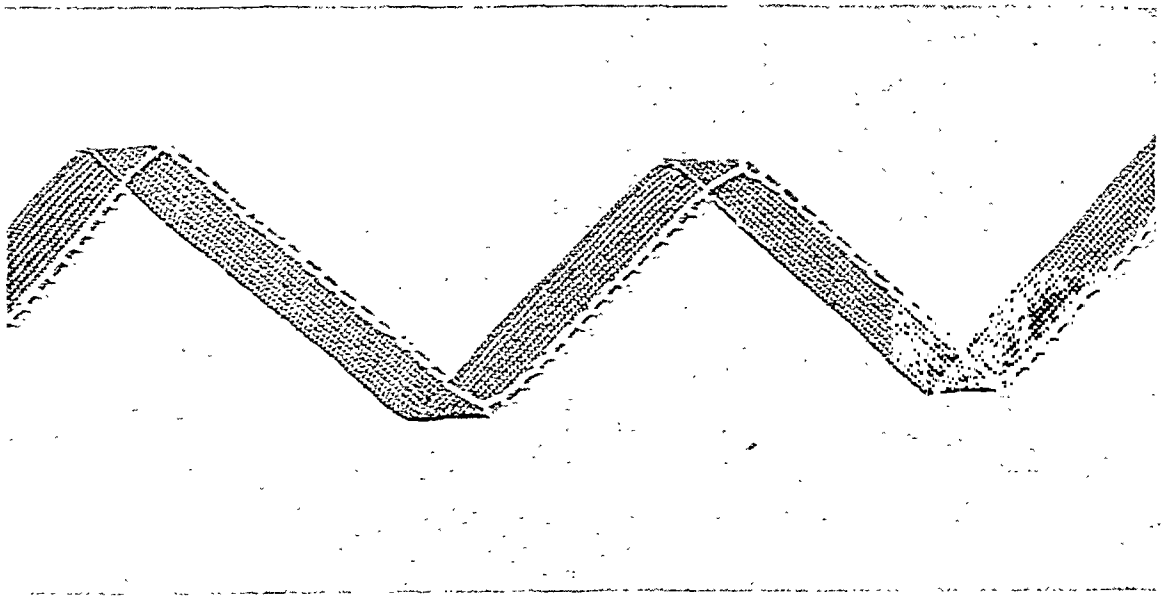


BRAID AND EMBROIDERY

The new tendency in decoration is for freely flowing lines which has made the more usual kinds of braiding seem out of date. Here is a suggestion for using military braid in a more up-to-date way. Draw boldly curving lines, with the pencil held as freely as possible, on to the right side of the material.



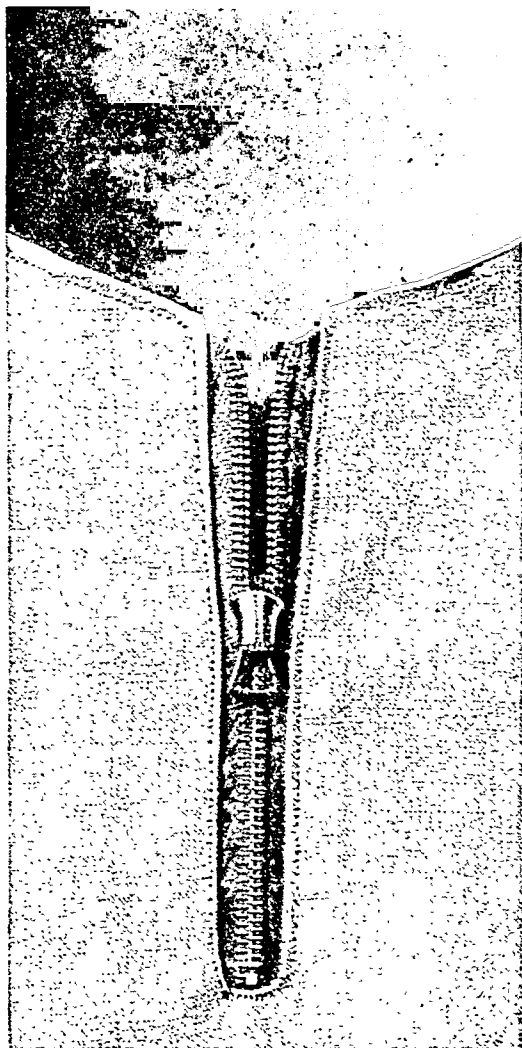
1. Tack the braid in place with the stitches passing down the middle. With a thick soft silk thread, in contrasting colour, work running stitches over the tacking, and then remove the tacks. To give a softer effect to the braid, small spots of embroidery can be scattered in the background. Here, flowerets of daisy stitches are worked in the same thread as that which holds down the braid.



2. A very narrow military braid sewn in a zig-zag design. A line of buttonhole stitching worked outwards away from the braid round the top edge emphasises the turnover of the braid, which has been lightly sewn with cotton.

PUTTING IN A ZIPP FASTENER

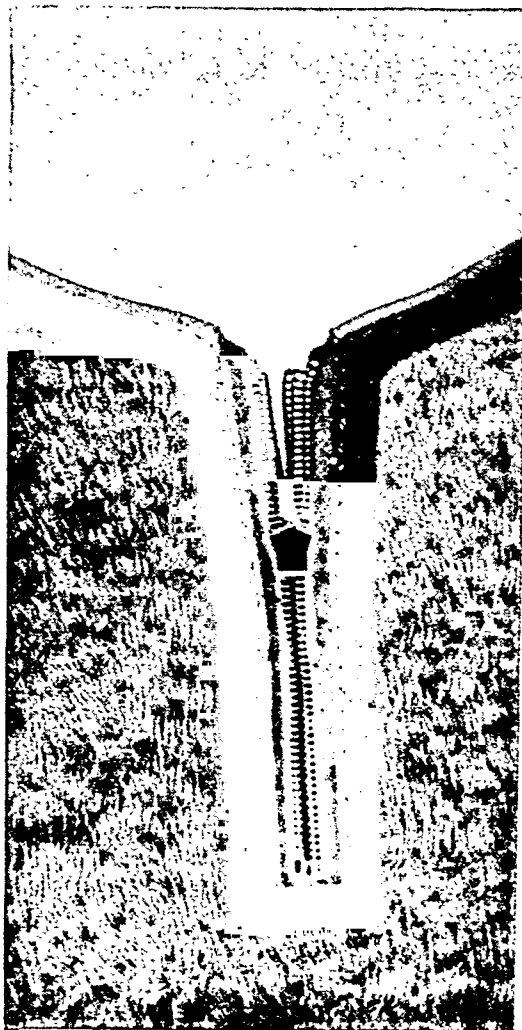
Zip fasteners serve two purposes, one to give a slim line fastening and, two, to give decoration as well. Two kinds of zips are available, a metal one and a coloured variety made of strong, coloured composition, so that the zip can match the colour of the garment.



1. The appearance of the zip on the right side. To work this kind of opening, cut a straight slit as deep as required with a straight cut $\frac{1}{8}$ in. at each side of the end. Tack $\frac{1}{2}$ in. turnings on to the wrong side round the opening; close the fastener and place it under the opening with its base near the end of the slit; tack firmly. Machine stitch all round and work a few buttonhole stitches in the corners of the base to strengthen them.

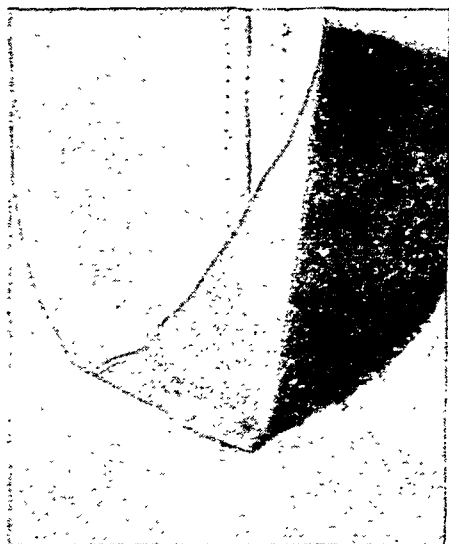
2. Fold the spare braid of the fastener on to the wrong side, forming a diagonal line along the fold. Face all raw edges with a strip of crossway binding to neaten.

2



CONTINUOUS WRAPS

A continuous wrap is one of the best ways of neatening an opening at the side of a dress. Stitch up the side seams in the usual way, and then unpick enough for the opening (about 4 ins. above and below the waist); fasten off the ends of cotton very securely, and snip the turnings right in to the machining.



1

1. Cut a straight strip of material, 2 ins. wide, and with a length twice that of the opening plus $\frac{1}{2}$ in. for turnings. Tack it round the opening, keeping the same amount of turnings on the wrap, but running the turnings of the garment off to a point at the end of the opening. Stitch by machine or sew by hand.

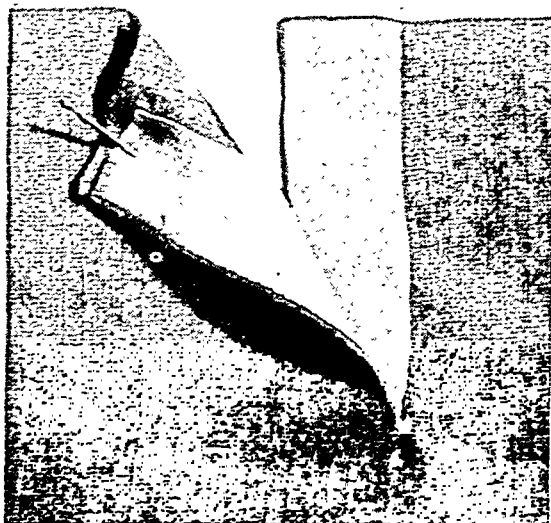
To prepare the wrap follow the directions given above, it is worked similarly to an opening like a continuous wrap on a skirt placket. (See index.) Join the ends of the wrap so that it is like a ring round the opening. The wrap on the front half folds back and is hemmed lightly to the dress, while the back half of the wrap extends under the front. Work a small button-holed bar at each end of the opening to prevent it slitting and sew on the fasteners. These should be hooks and bars alternating with small press studs at intervals of 1 or $1\frac{1}{2}$ ins., a hook must be placed at the waist line.

A continuous wrap is the usual way of neatening the opening at the wrist of a shirt blouse. Join the seam of sleeve right down to the bottom; fold the sleeve in half with the top or highest part of the sleeve mid-way; the fold towards the back of the sleeve will give the position of the opening. Cut up this fold for at least three inches to make the opening.



2

2. Turn the work and hem the opposite edge of the wrap on to the previous stitching.

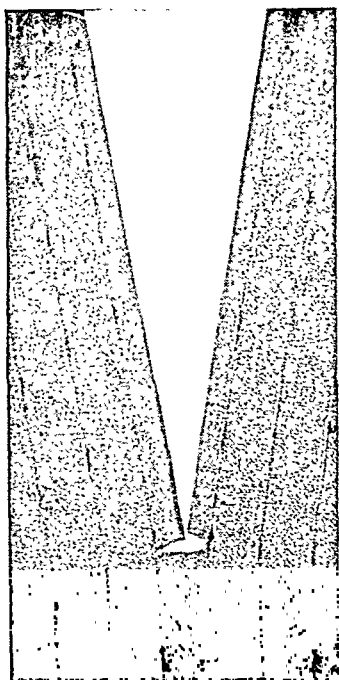


3

3. The finished continuous wrap, as seen on the wrong side. This shows how the ends of the wrap are manipulated when a cuff is added. The wrap at the top side folds back inside the sleeve, and on the opposite side it protrudes from the opening, so that when the cuff is fastened this wrap goes underneath the top. The top fold of the wrap can be oversewn to help to keep it in shape.

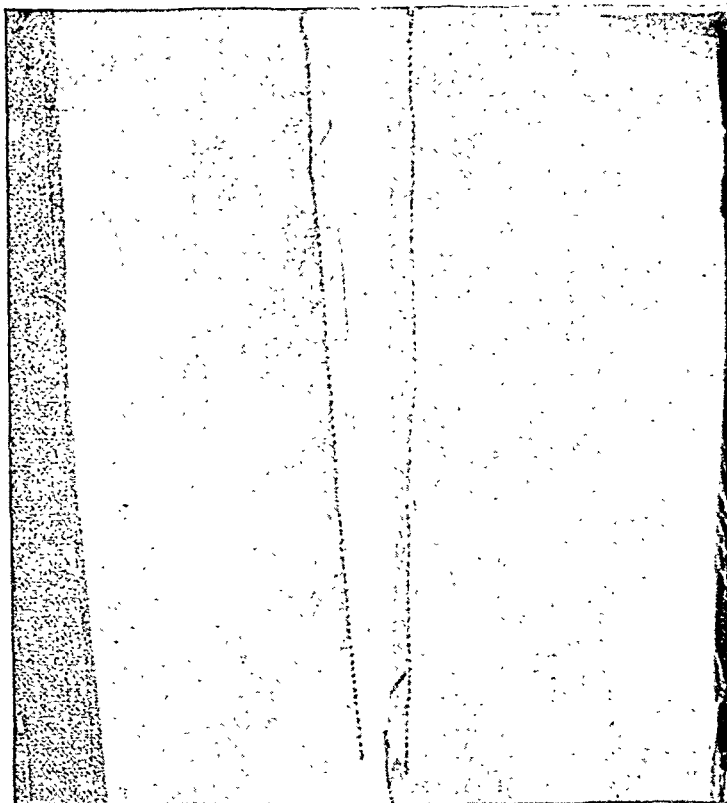
WRAPPED HEM PLACKET

This is used on little girls' dresses, where the opening must be very strong.



1

1. Cut the length of the opening and also out to each side at the base, as shown.



2

3

2. Cut two pieces of sateen, one 2 ins. wide and the other $1\frac{1}{2}$ ins. wide. Stitch them down on the right side of the material along the opening as far as the cuts across the base. If it is a front opening the wide strip will be to the right; if a back opening it will be to the left.

3. Turn the narrow band of sateen on to the wrong side as far as it will go and hem it down neatly. Fold the wider band over to the wrong side and hem it down on to its first row of stitching, thus forming a wrap. Press the work at this stage if possible. Now fold the hemmed side over the false wrap which will form a small pleat running down from the opening. Turn the work on to the wrong side and securely sew the base of the opening so that it cannot gape.



BOUND OPENING

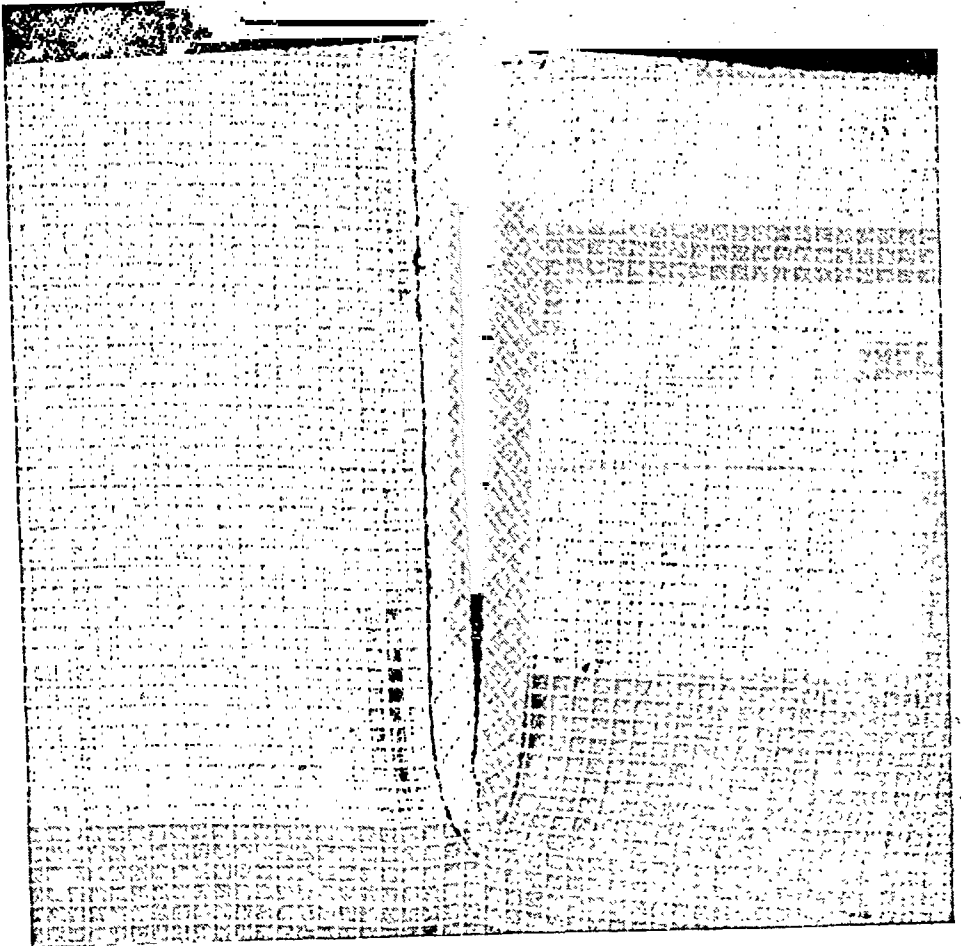
This kind of opening is chiefly used at the back and front neck of blouses, jumpers and washing frocks.

1. Cut a straight slit down the thread of the material to form the neck opening.

1

2

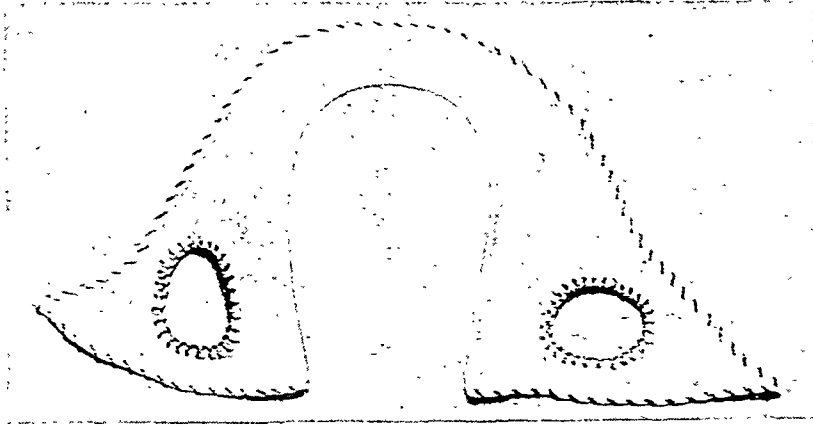
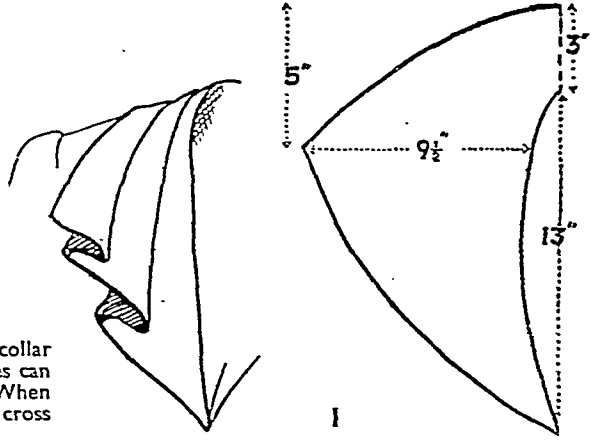
2. Take a strip of crossway binding about 1 in. wide and run it round the edge of the slit like an ordinary bind. When the neck of the garment is being bound, the opening is bound at the same time. At the lowest point of the opening keep the same amount of turning on the binding, but run the turning of the slit off to nothing at the very base of the slit. Fold the crossway binding over on to the wrong side and hem. To dispose of excess fullness at the point, tuck one side of the binding inside the other to form a mitred point and secure it with sewing stitches on the wrong side.



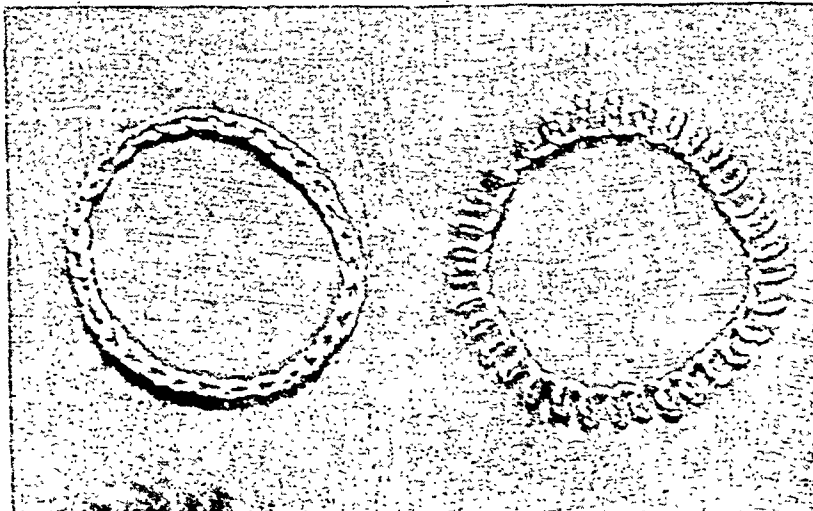
COLLARS

A collar can be the main feature of a plain dress; either because of the richness of its material, or the interest of its design. The making of collar patterns has been dealt with; now we must consider ways of making.

1. The pattern for the draped collar. This kind of collar needs softly draping material. The fact that both sides can be seen suggests that two colours will be interesting. When cutting out, the edge forming the fall should be on the cross of the material.



2. This illustration shows an ingenious way of decorating quickly and lightly; the collar is made of organdie, in white trimmed with red. Cut out the collar, allowing 1/2 in. turnings, and crease these turnings on to the wrong side; hold them down with large oversewing stitches. Mark the circles by drawing round coins, and work them in either buttonhole stitch or chain stitch; cut away the material with small embroidery scissors.



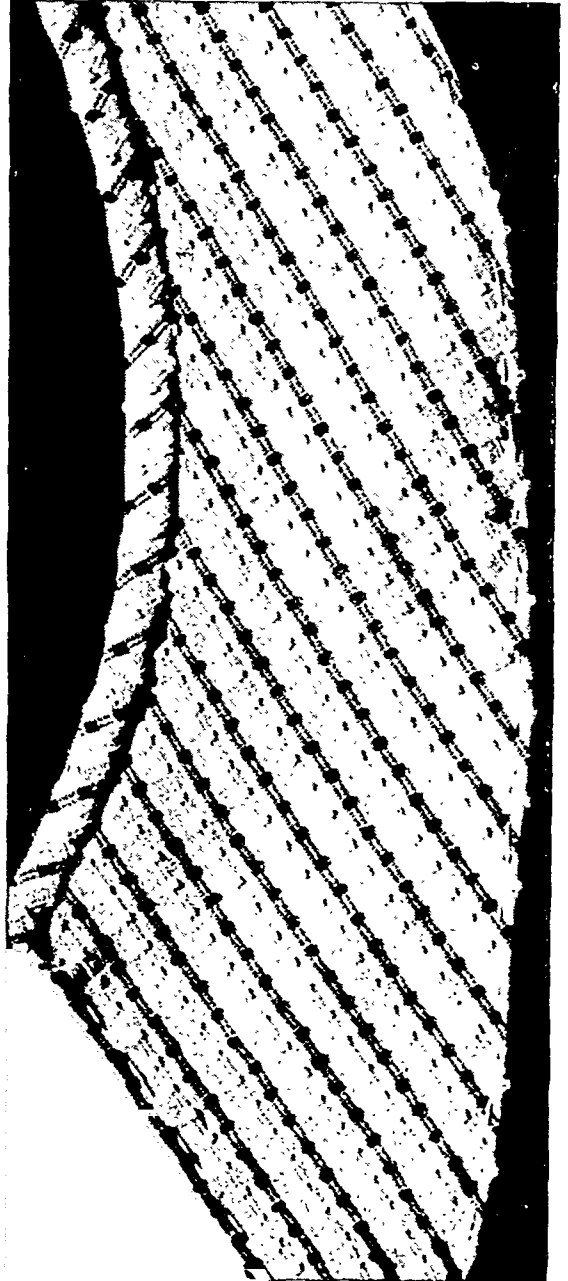
3. The circles lightly worked with chain and buttonhole stitches, ready to be cut. A similar idea can be carried out on a double collar of blue and white crepe-de-Chine. After cutting out the collar, work and cut the circles on the white silk, so that when the collar is made the blue silk will show through the holes in the white.

LINING AND NEATENING COLLARS

It is a good plan to make collars separate, wherever possible, so that they can be removed easily for laundering or replaced in a few minutes. When cutting a collar it is very important to place the pattern on the right way of the material, to cut the lining the same way, and to mark centre backs.



1. Tack collar and lining together, right sides inside, beginning at the centre back. Use small stitches and work round the outside and the fronts (not the neck edge).

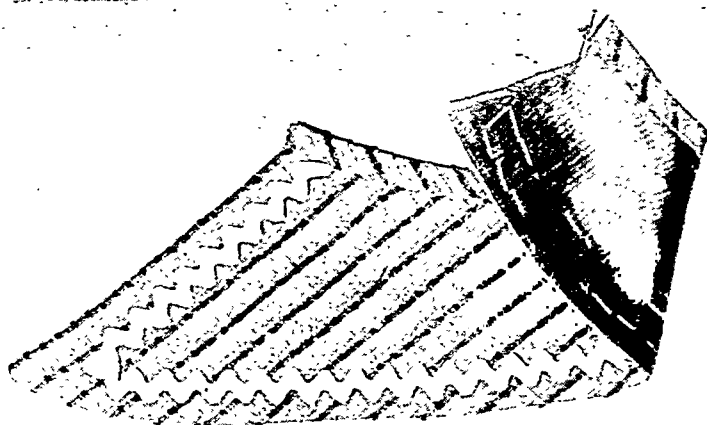


2. Turn right side out, push the stitching out as far as it will go to make a well-shaped outline. Tack the edge of the collar just under the fold. Now tack the neck edges together and bind with thin material if the collar is thick, or, if it is thin, in self material. Press the collar with the binding turned over inside. It is now ready to slip into the dress; it should only need tacking in.

DECORATING COLLARS

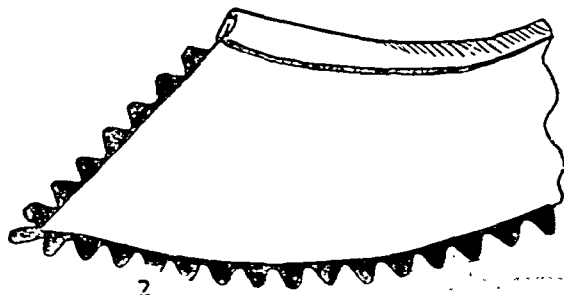
Decoration on collars should be very light.

Patterns made by material will often be more successful than stitchery.



1

1. A collar of striped cotton material trimmed with white rick-rack braid. To sew this braid either the points can be invisibly caught down, or else the edges of the inner loops can be lightly hemmed.



2

2. Another collar. This is of white piqué; red rick-rack braid is sewn underneath the edge so that only the loops along one side protrude beyond.



3

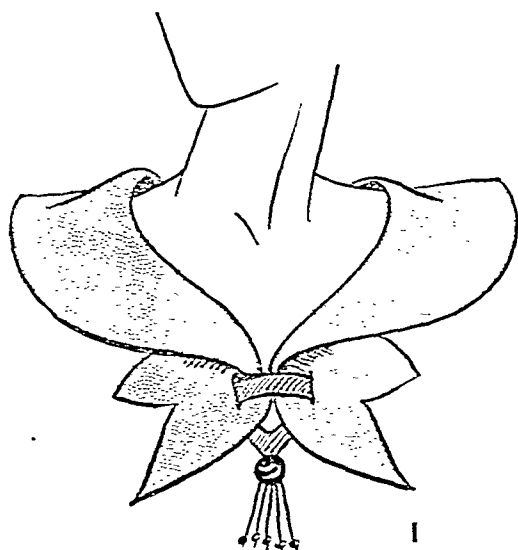
3. Here is a collar embroidered with a design made from templates of suitable size, worked in silk in mauve, pink, orange, blue-green and yellow-green. The edge of the collar is bound, and a line of stem stitch follows its shape, $\frac{1}{4}$ in. in from the binding. Rouleau ties fasten the neck, and crossway facing neatens the neck of the collar.

IDEAS FOR A DETACHABLE COLLAR

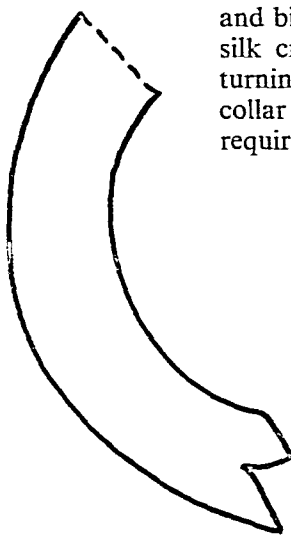
Make these in felt which does not require neatening. Being so closely woven the cut edge is firm enough to withstand hard wear

and never fray. Cut your collar pattern as directed in the section on pattern cutting; the accompanying sketches give hints for this.

Cut the felt leaving no turnings and bind the neck edge with wide silk crossway, taking very small turnings from the neck of the collar; that is all the making required for a felt collar.



1

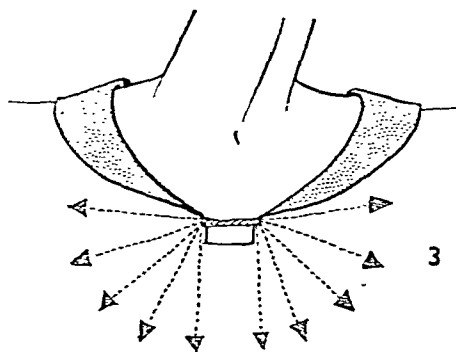


2

1. This is made much longer than the neck line of the garment; the ends are shaped and turned back, with a strip of contrasting felt threaded through and passed into a large bead. The tassel at the bead is made from narrow strips of felt knotted at the ends.

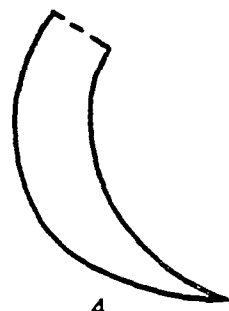
2. A suggestion for cutting the pattern.

3. A very narrow collar for a circular neck. The decoration is carried on to the dress by radiating tucks finished at the ends with arrow-heads. See the section on tucks and arrow-heads. A piece of cord catches the top corners of the neck together.

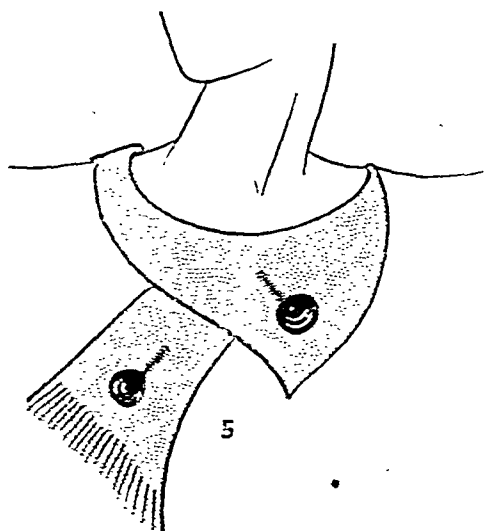


3

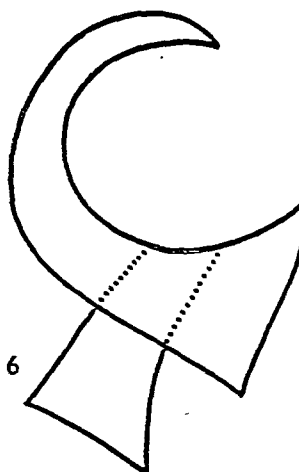
4. The pattern.



4



5



6

5. Here is a wrap-over effect. Cut and work large buttonholes for effect in contrasting colour and use decorative buttons. Cut the end into strips.

6. The pattern. The dotted lines show how the end is continued to the neck line.

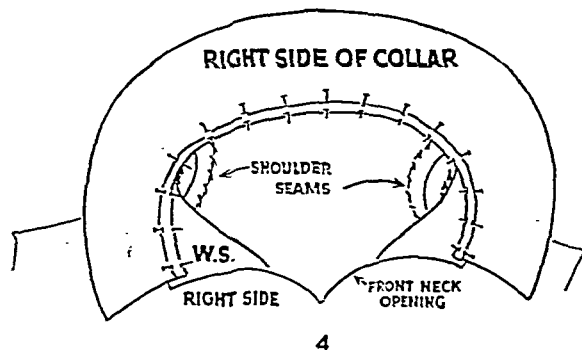
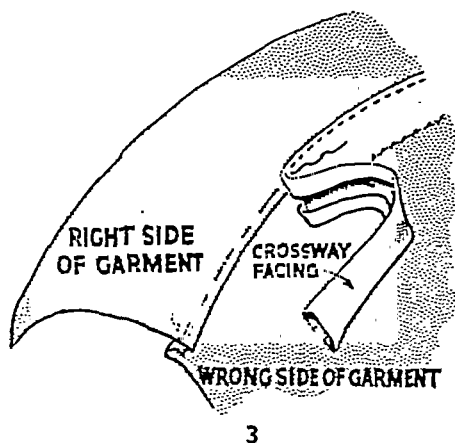
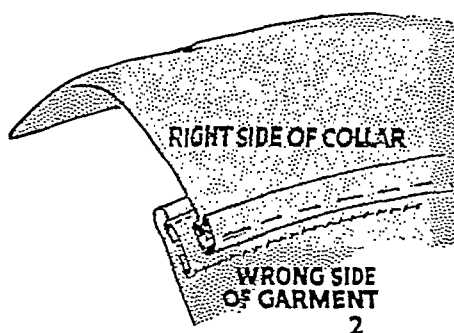
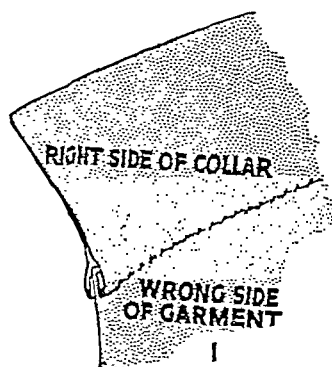
SEWING A COLLAR INTO A DRESS

Because frilling is seldom washable it is not wise to sew it into the neck of a dress very firmly. It may have to be discarded as soon as it is soiled; do not face it in nor machine it to the neck of the dress, a row of running stitches will suffice.

Frilling and the finer kinds of collars are best bound at the neck edge with fine white net which has very little substance and cannot add bulk.

There is an art in sewing collars into dresses to make them set well. The general principle is that, across the back of the neck, from shoulder seam to shoulder seam, the collar must be tighter than the garment but from shoulder seam to centre front the collar must be slightly looser than the garment. This applies to any kind of collar.

Here are several different ways of attaching a collar to a dress.



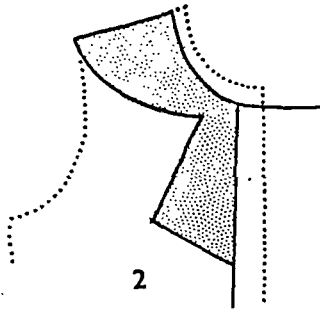
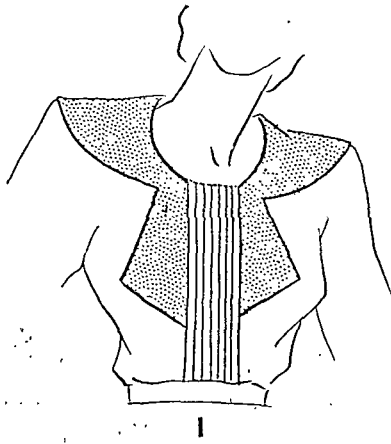
1. The neck is slipped between the two layers of the collar, the ends being strongly neatenened afterwards.
2. The collar and the neck of the garment have been neatenened separately, then the collar is lightly sewn to the garment.
3. The collar can be laid along the neck edge, which has been previously turned in to the

- wrong side and faced with crossway material.
4. In every case the preliminary work is the same. Mark the centre backs of the collar and the neck edge of the bodice and pin these points together. Next pin the ends of the collar in place and then work back to the centre, pinning the collar in place at frequent intervals. The pins must go in at right angles to the neck line.

YOKE AND WAIST JOINS

The seaming and shaping of yokes can form the main feature of a dress if the lines are carefully chosen to suit the figure.

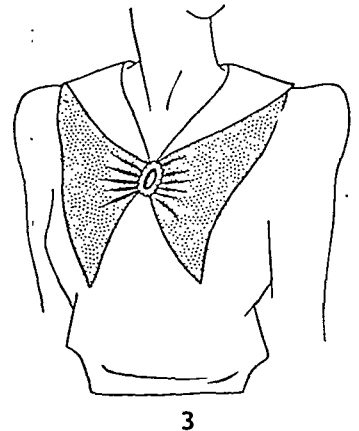
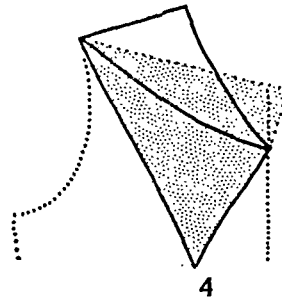
The most usual way of joining two layers of material together, where centre panels are used, is to tack the turnings of the upper layer on to the wrong side with the fold running along the tracings, and to place the fold on top of the tracings of the under material. Tack and machine as an edge stitching. Panels in skirts and dresses are inserted in this way; as a rule the centre piece overlaps the sides.



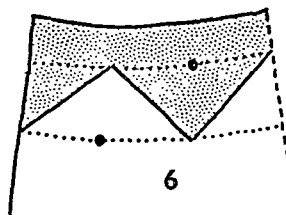
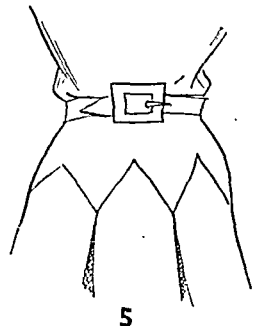
1. An attractive shape for a collarless dress, the circular shape of the top of the yoke suggests a collar. A panel of pleating or tucks runs down the centre front.

2. Obtaining the pattern for the yoke from the block.

3. A "butterfly" yoke. Here again the seaming suggests the shape of a collar so that a separate one is not necessary. The design consists of two yokes, the top one is plain and the lower is gathered, an ornamental clasp neatens the gathers.



4. Gaining the patterns for both yokes from the block, the dotted line shows how to add extra width for the gathers.



5. A vandyked joint between waist and hip. Inverted box pleats drop from the points.

6. To make the shape for the joint, measure the distance from the waist to the top of the points and draw a line. Draw another line the depth of the vandykes below and divide each into three equal sections and then construct the points as shown.

PLAIN JOINS

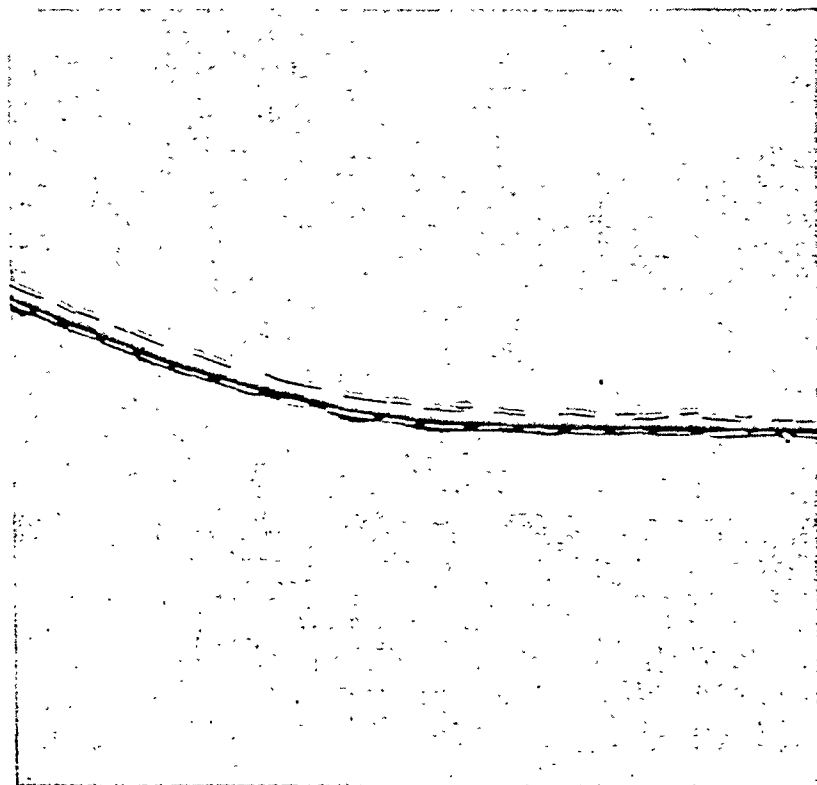
This method is used to join a bodice to a skirt, or a yoke to a bodice without decoration.

The higher section of the garment is always placed over the lower; thus a yoke is laid on the bodice and a bodice over the skirt.

1. Tack the turnings of yoke or bodice on to the wrong side, placing the stitches very near the fold. The illustration shows the tracings along the edge of the fold and the small tacking stitches required.



1



2

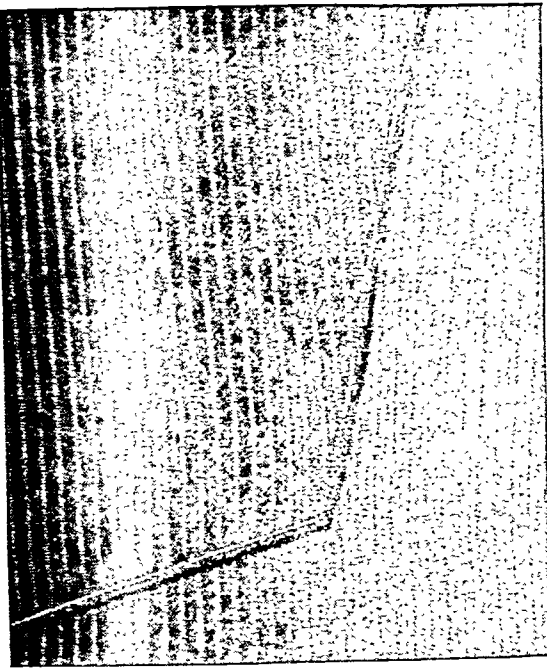
2. Keep the work very flat during all tacking processes. Lay the prepared section on top of the lower, tracing lines together, and tack very firmly.

POINTS AND CORNERS IN SEAMS

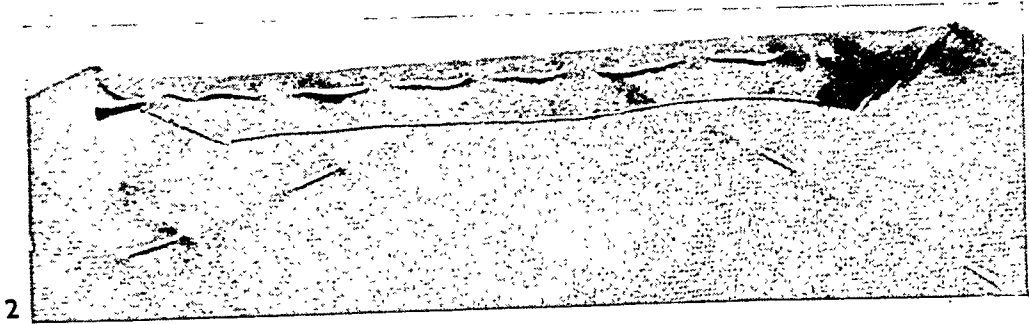
HOW TO MANIPULATE THEM

The most usual method of work when a centre panel is let into a dress or skirt, is to lap the panel over the side pieces, and machine with an edge stitching.

Tack the seam turnings of the panel on to the wrong side, with the fold along the tracings, and lay it over the seam turnings of the side pieces, so that the tracing lines are together.

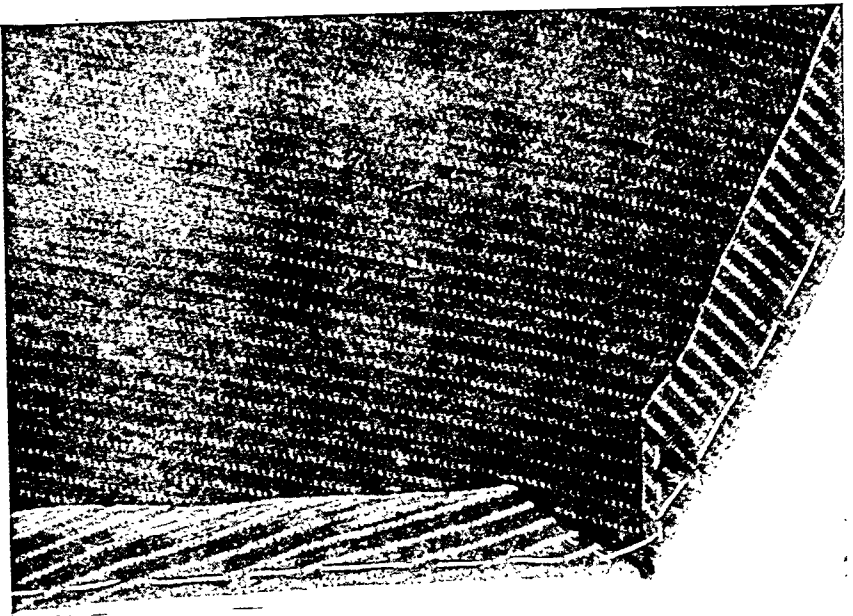


1



2

3



1. Where there is a point in the seam it must be treated as follows.

2. Turn the point over on the diagonal with the point of the tracing at the fold and snip off the point of material.

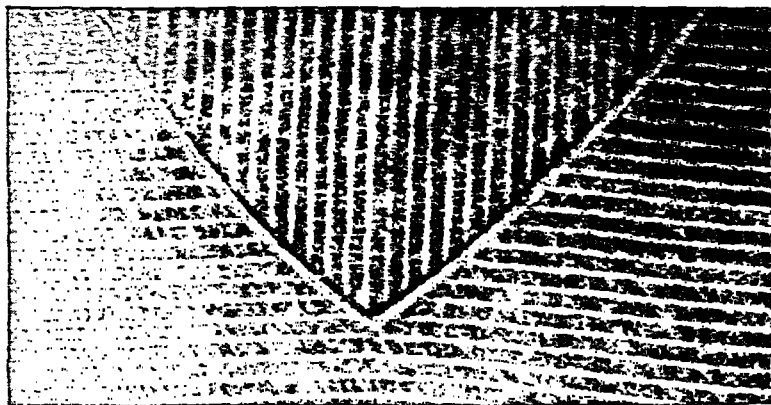
3. Proceed to tack down the turnings and form the corner as shown.

POINTS AND CORNERS IN SEAMS

continued

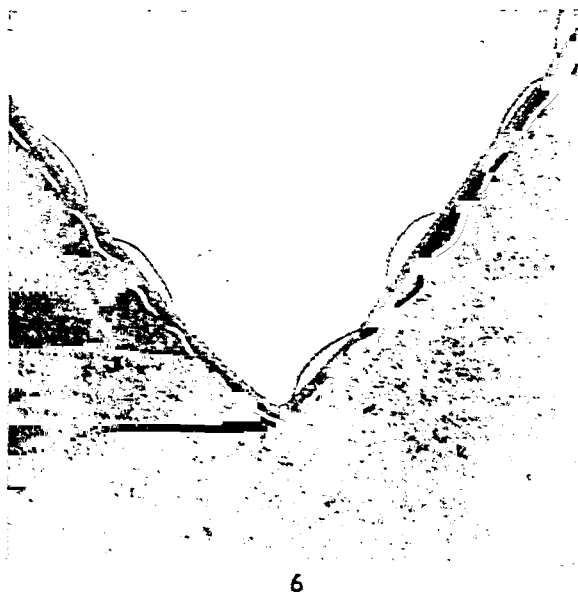
4. A corner in a seam needs different treatment. A piece of material must be placed underneath to strengthen and to prevent the material fraying when the turning is snipped.

4



5

5. Cut a piece of material $1\frac{1}{2}$ ins. square and tack it to the right side of the seam at the corner, as shown here; run finely by hand. cut the square to the turning, and snip both materials into the corner.

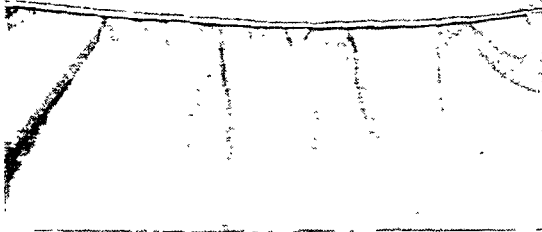


6

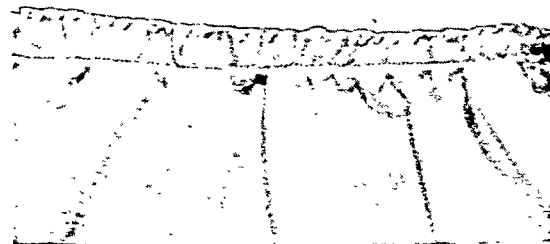
6. Tack the turnings and the square on to the wrong side. The turnings of the square and the corner are in between two layers of material, which will make the corner very strong.

OVER GATHERS

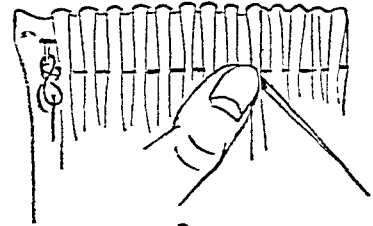
When making joins with two materials, one of which is gathered, the plain material is laid over the gathers. The gathering must be done with fine stitching in a thread to match the colour of the cloth.



1. The fold of the upper layer is placed to run along the gathering thread of the lower.

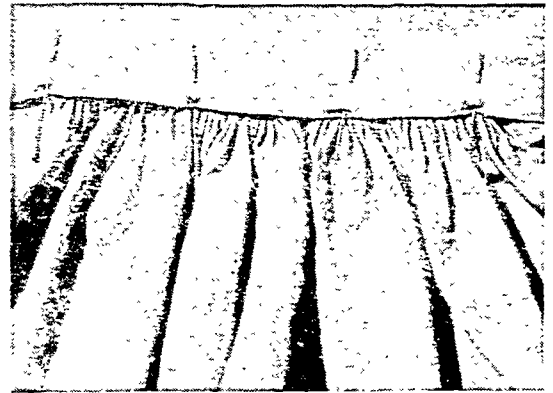


2. Afterwards, the join is machined with edge stitching, then the turnings on the wrong side are cut and oversewn strongly. Generally a bound neatening will be too bulky.



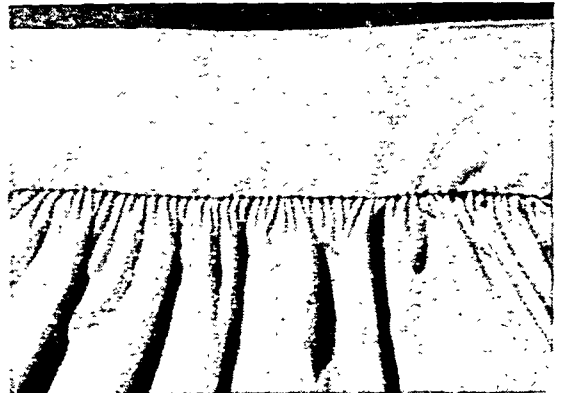
3

3. The strongly sewn band over gathers on an apron. Gather the top of the skirt of the apron in a straight line, drawn up fairly tightly, and wind the thread round a pin; do not cut the thread. Hold the work firmly in the left hand, take a coarse needle in the right hand and form a small pleat at each running stitch by inserting the eye of the needle under each fold and pressing it under the thumb. Press gently but firmly without scratching the material.



4

4. To set the gathers into a band, make the straight band, mark centres and quarters of band and apron and pin these points together, letting out the gathers to fit.



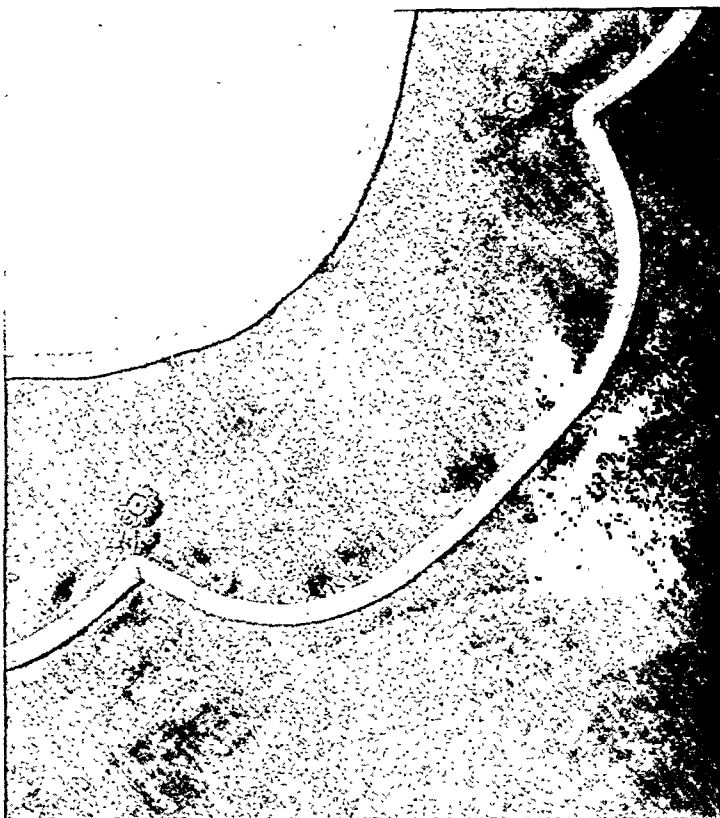
5

5. Hem the band on, picking up one gathered pleat at each stitch.

DECORATIVE JOINS WITH BINDING

1. An easy method of emphasizing the shape of a yoke. Join the shoulders of the yoke and neaten the neck edge. Bind the lower edge in a good shape and press it well, being sure that it will be flat against the bodice. Place it on the bodice with the outer edge of the binding against the tracings tack firmly and flat. Run or machine stitch the seam close against the inner side of the binding, turn the work and hem the raw edges of the bodice on to the binding, taking care that the stitches do not go through to the right side.

2. An attractive join for frocks and aprons which often have shaped yokes. This photograph shows only the centre front of the yoke which was made entirely by hand. Cut out the back and the two fronts of the yoke, join the shoulder seams and bind the neck and front edges (not the armholes), overlap the front straps and secure by sewing under to the upper where they cross. The front bodice top should be cut straight. Run a gathering thread along it and lay it flat on the table. Place the front yoke over it, and flatten the top of the bodice which comes under the yoke straps, gathering up the superfluous fullness across the rest of the yoke. Arrange the work so that the edge of the straight binding rests on top of the gathering thread and tack very securely. With fine running or machine stitching, sew together.



DECORATIVE JOINS WITH PIPING

Piping is a padded rouleau inserted between materials at a seam. It can be used purely for decoration or to strengthen a seam.

Cut strips crossway of a suitable width to

cover the thickness of the piping cord being used. Piping cord is a soft cotton cord sold specially for the purpose. Join the strips and proceed to cover the cord with it.



1. Pin the end of the cord to a table, or hold it down under an iron; fold the crossway over and run just under the cord.



2. Tack the prepared piping along the seam line with its turnings outwards and the running stitches on top of the seam tracings. Lay the second material over with its tracings on the running and tack in place. Stitch very near the piping; if it is desired to have the sewing right against the piping the sewing must be done by hand. It is a good plan to tighten the piping just a little when tacking it down.

3. The appearance of the piping on the right side.



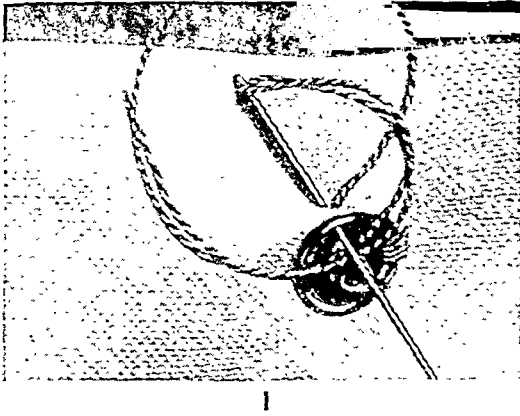
PRESS STUDS

Press studs are used in most cases where no great strain will be placed on the fastenings.

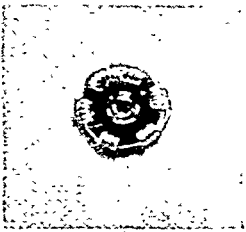
It will be seen that one half of the press stud is thicker than the other. The thin half has a hump and the thicker half has a well into which the hump is clipped, it being kept secure with two wire springs.

The thick half is sewn to the upper layer of the opening and the thin half is sewn on the lower.

Either buttonhole or oversewing stitches may be used in sewing on press studs. The number of stitches to each hole depends on the size; it should be completely filled.



1. The top of the press stud being sewn down with buttonhole stitch.



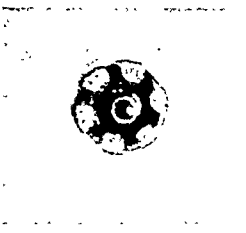
2



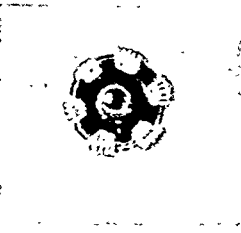
3

2. The appearance of the stud when sewn down.

3. The upper stud sewn with oversewing stitch.



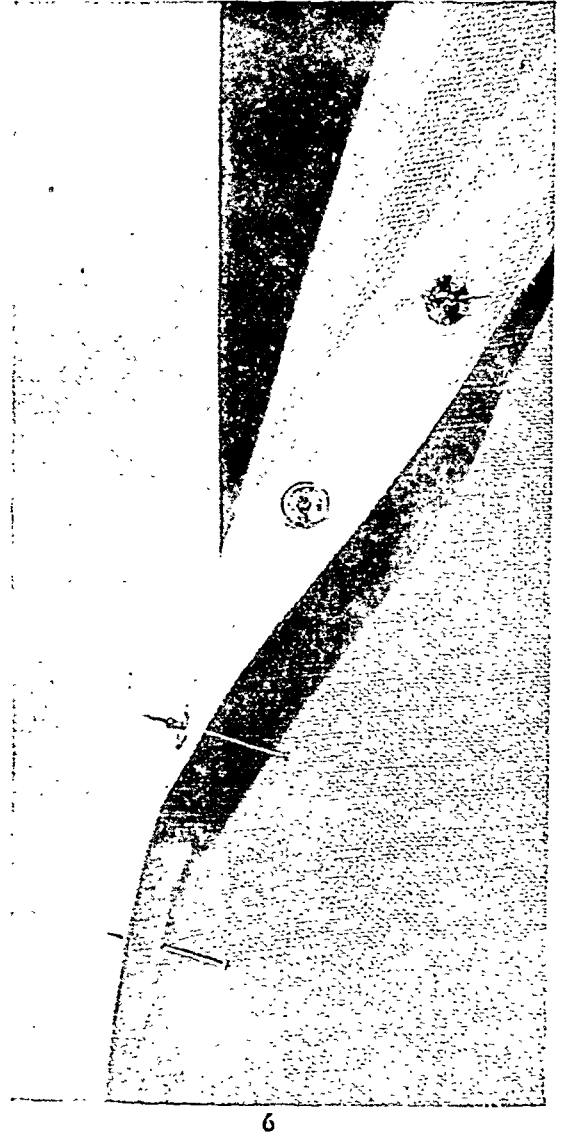
4



5

4. The lower stud sewn with oversewing. As with hooks, the top half of the press stud must be sewn on first.

5. Lower stud sewn down with buttonhole stitch.

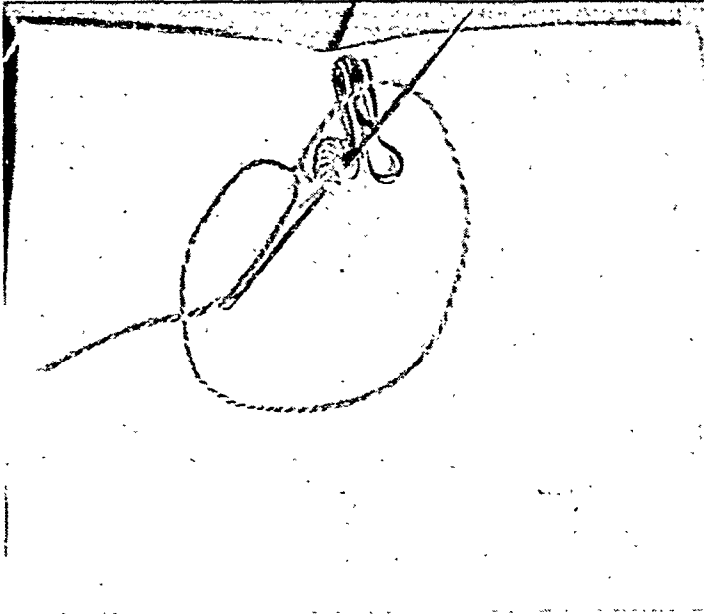


6

6. Here is a method of marking positions of the lower clips. Some press studs have holes into which pins may be placed to pass through both layers of the opening. When the press studs used have not these holes, rub them with coloured or white chalk, wrap over the opening and press these studs firmly on to the under material, leaving a chalk-mark where the lower clip is to be sewn.

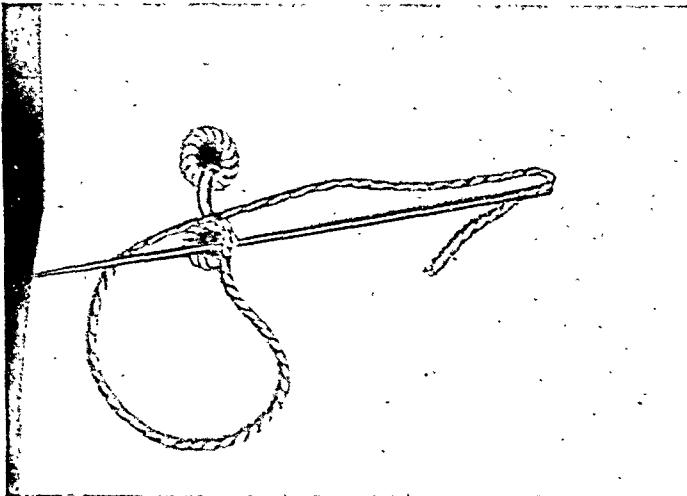
SEWING ON HOOKS

There are two types of fastenings with hooks; hooks and eyes, and hooks and bars. The eyes are loops and the bars are slightly curved strips. There are also two methods of sewing them on, i.e., buttonholing and oversewing. Buttonholing is usually worked on soft materials and oversewing on stiff cloths. Hooks must be sewn on first.



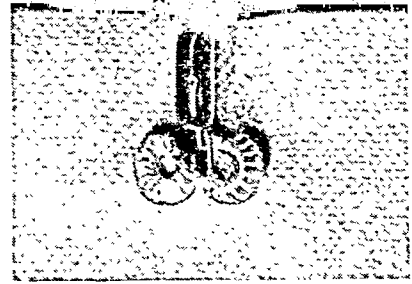
1

1. Sewing on a hook with buttonhole stitch. The head of the hook is only just inside the edge of the opening. Work the stitches very closely together all round both rings; then take a few stitches through the head of the hook to keep it firmly against the material.



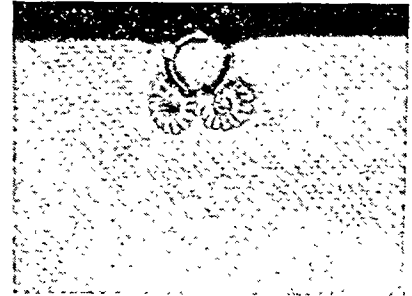
2

2. Sew on the bar with the same stitch as used for the hooks. The slight curve of the bar goes towards the opening.



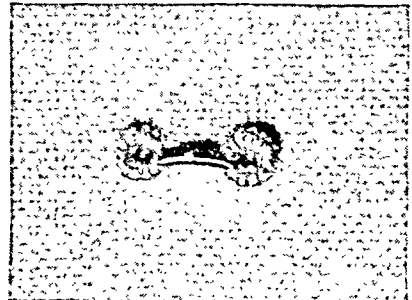
3

3. When oversewing a hook in place the metal ring should be completely covered to give a neat appearance. Sew down the head as before. Use the same kind of stitch to sew the bar or eye as was used for the hook.



4

4. In sewing on an eye, the loop protrudes a very little way beyond the opening, only enough to allow the hook to pass through. Sew each side of the loop to the edge of the opening with a few oversewing stitches. Eyes are used when both edges of the opening meet without any wrap. Bars are used when the opening is a wrap-over.



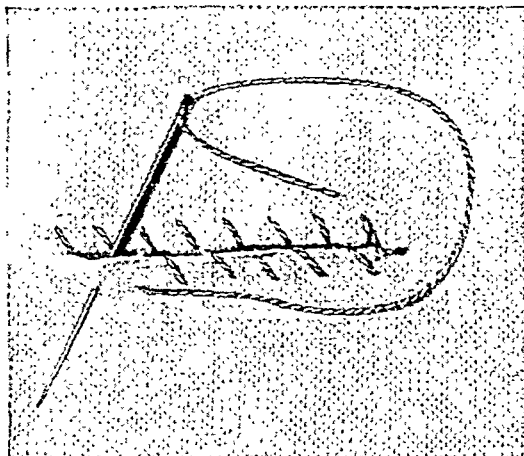
5

5. A bar is placed in beyond the edge of the opening on the right side. Mark the position by wrapping the side with the hooks over to the correct fitting line, and placing a pin to mark the centre of each bar.

WORKED BUTTONHOLES

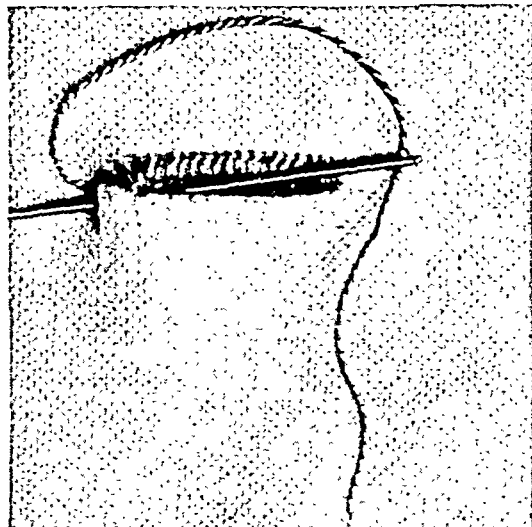
It is usual to work buttonholes on thin material with buttonhole stitching, and to bind them on thick cloth.

First of all cut the buttonhole with a sharp pair of buttonhole scissors on the double material at the position desired; they must run in the direction of the strain, i.e., a vertical opening needs horizontal buttonholes and vice versa.



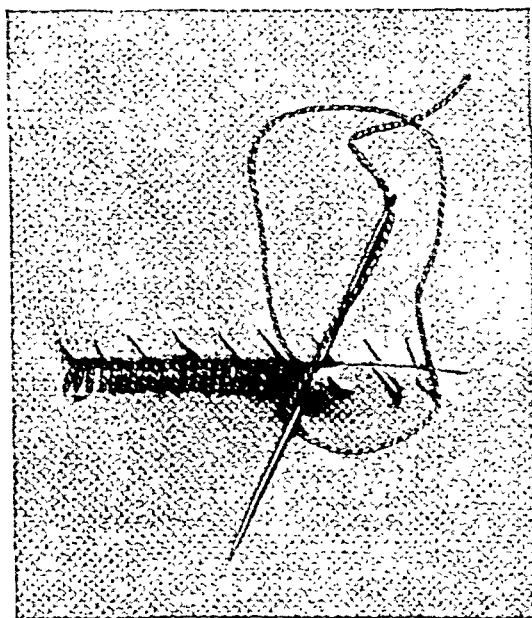
1

1. The buttonhole cut and being oversewn in preparation for stitching.



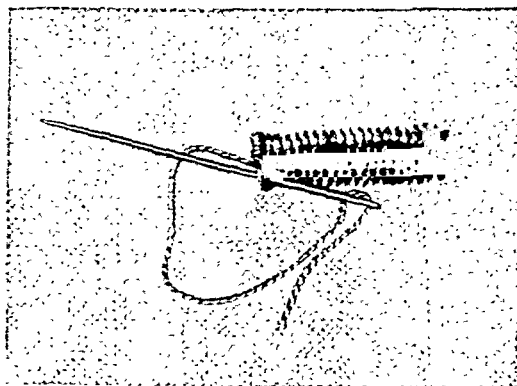
3

3. Oversewing the rounded end. This end is towards the opening and the opposite end is made square.



2

2. The buttonhole stitching in progress, the thread from the eye of the needle passes round the point.



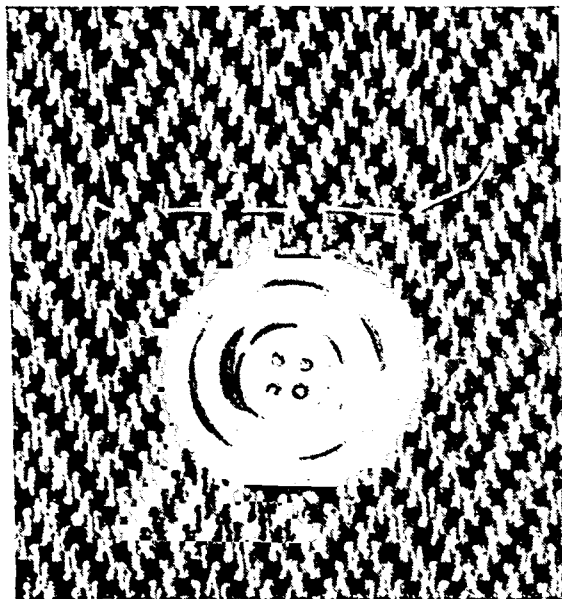
4

4. Working a bar of buttonholing at the square end; this is to prevent the buttonhole splitting. Either linen thread or silk should be used for buttonholing. Sewing cotton is too stiff to make a neat heading, which must be strong and at the same time pliable.

BOUND BUTTONHOLES

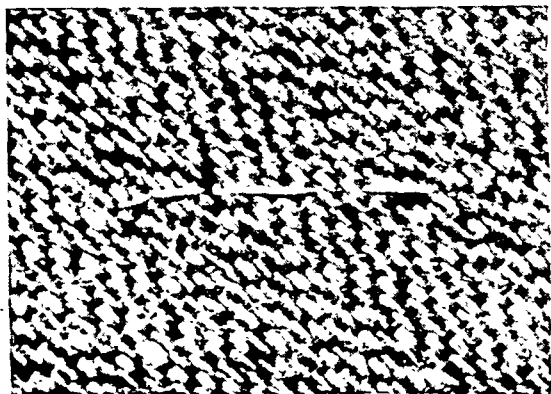
Buttonholes on shirts can be bound instead of being worked in buttonhole stitch, but, with this difference, very little piping is left above the seam line. They must be like narrow, oval openings to slip over the buttons easily and not as the closed coat buttonholes which would be hard to fasten in the smaller size.

A method of making buttonholes in thick, fraying material and also when a band of colour is required to outline them.



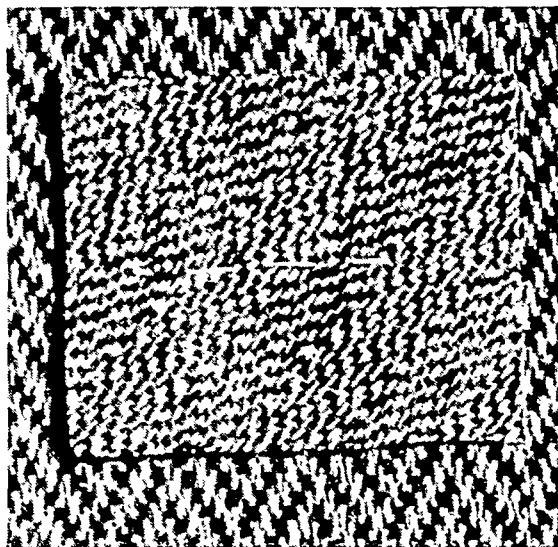
1

1. Measure the width of the button. Put a line of tacking the width of the button plus $\frac{1}{4}$ in. on the right side where the buttonhole is required.



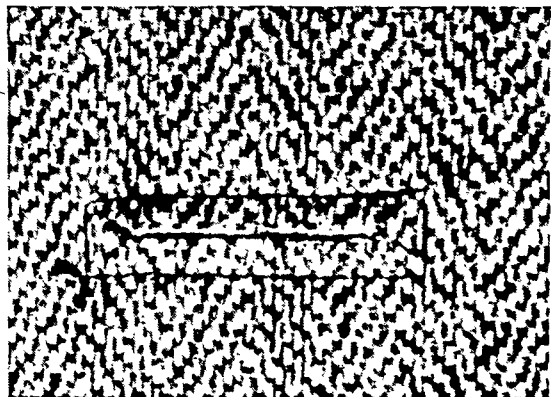
2

2. Cut a strip of crossway 2 ins. wide and 1 in. longer than the buttonhole will be. Put a tacking line in the centre on the wrong side the same length as the line on the garment.



3

3. Place the piece of crossway on to the garment, right sides and tackings together, and tack in place with a line of stitches.



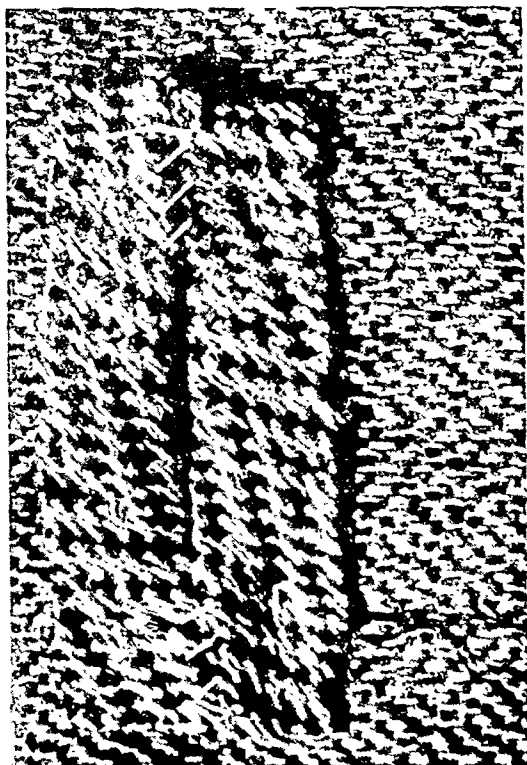
4

4. Work an oblong of machine or back stitches $\frac{1}{4}$ in. on each side of the tacking and across each end of it (the oblong will be $\frac{1}{2}$ in. wide by the same length as the tacks). Cut through all thicknesses along the centre, commencing $\frac{1}{4}$ in. in and finishing $\frac{1}{4}$ in. from the end and snip out to the corners.

BOUND BUTTONHOLES

continued

5. Push the crossway material through the cut and on to the wrong side.



7

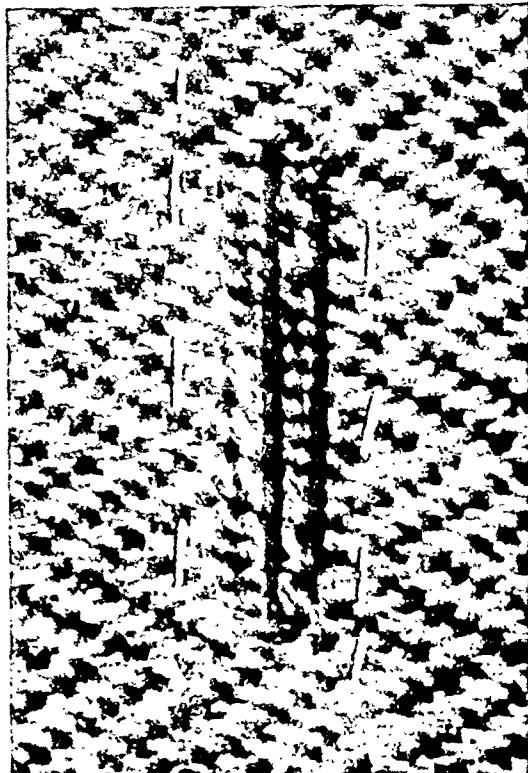
6. Fold all turnings down away from the opening; leave enough crossway beyond the seam to take the place of the turnings, making sure that the same amount is left on each side, and tack securely.

7. Turn work on to the wrong side and secure the little box pleat formed each end with oversewing stitches. Cut a corresponding slit in the facing or lining and hem it round the turnings of the crossway in an oblong shape to match the size of the right side of the buttonhole. Press well. Practise making bound buttonholes in scraps of firm material such as unbleached calico or longcloth. Decoration can be introduced by binding a set of buttonholes with contrasting material, or by adding a line of stitchery beyond the binding.



5

6



BUTTONS

Buttons can be purchased in infinite variety. They can also be made quite easily.

Here is a wooden button mould covered with silk. Place the mould on to the material and cut out a circle a little larger than the mould and run a gathering thread round it. Now cut another circle the same size as the mould. Draw up the thread to bring the material round the mould and cover the raw edges with the small circle by placing it over the centre of the button, at the back, and hemming it.

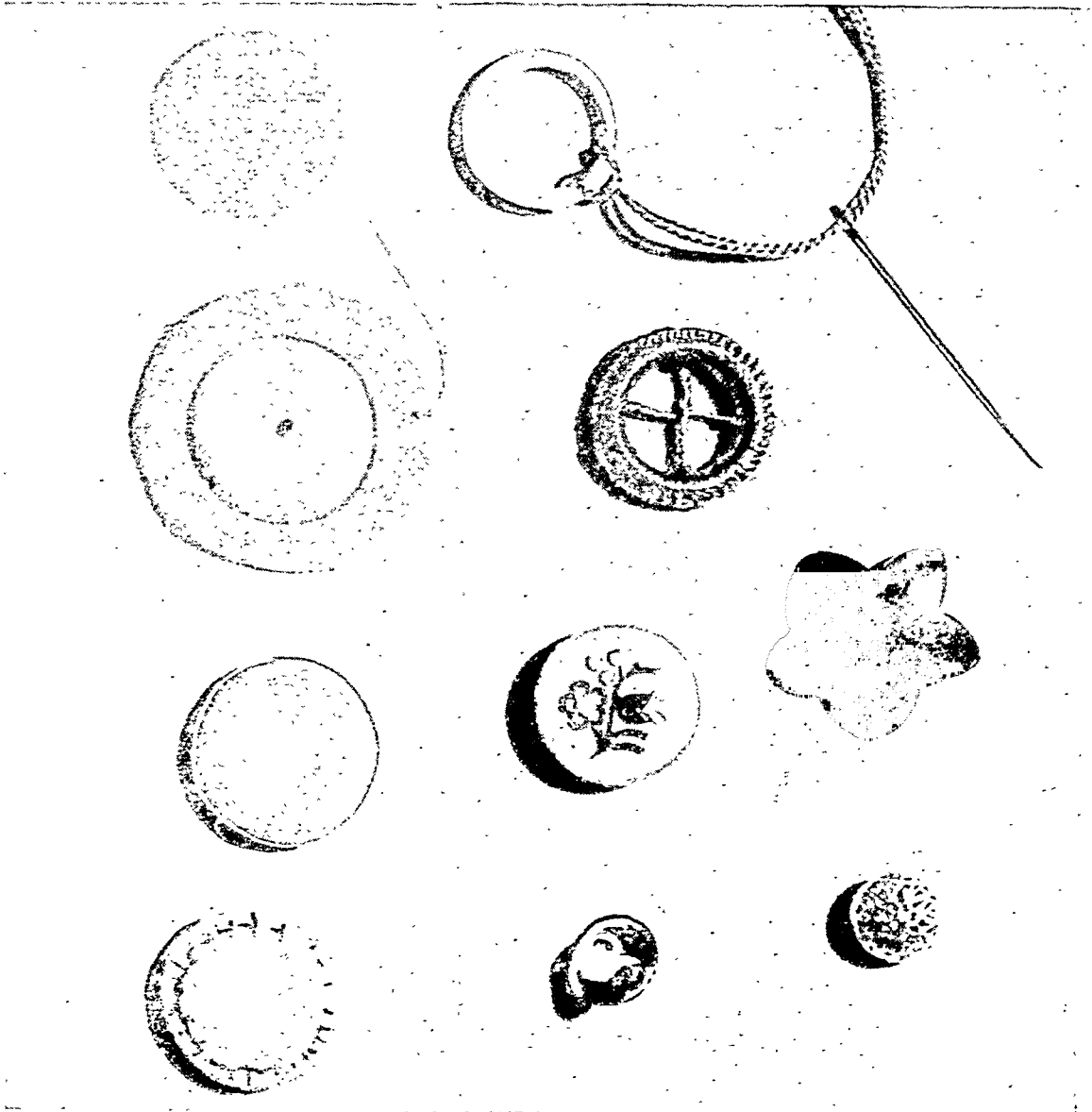
Another kind of button can be made with a curtain ring. Thread a needle with a long double thread with the loop farthest from the needle. Put the needle through the

ring and then through the loop at the end of the thread, pull tight and proceed to cover the ring with buttonhole stitch. When the buttonholing covers the ring, throw strands half-way across, twist back to the centre and strand out to the quarter back again to the centre and out to the opposite quarter and back again to the centre forming a cross of threads in the middle. The button is sewn on by stitching over these crossed threads.

A painted wooden button: plain white wood buttons can be painted with water colour and then varnished.

Shaped wooden buttons can be stained.

Pierced metal buttons are suitable for a woollen dress.
Well-cut glass buttons have many uses.



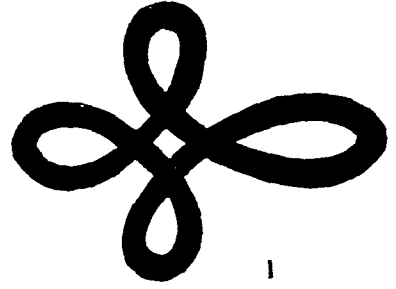
LOOPED FASTENINGS

Looped fastenings are useful on children's underwear, dresses, and any garments made of material which is not suitable for buttonholes. On a woollen dress these fastenings can form good decoration made in material of contrasting colour with buttons to match. Where no further expense must be incurred the strapping needed for the loops can be made of self material.

Prepare the strapping as for rouleau, i.e., a crossway tube. See page on rouleau.

Cut strips of rouleau long enough to double over and take the button, adding extra for the mitred point, and for inserting the ends between two layers of cloth at the edge of the opening.

Bend each strip in half, press the top over to form a point, and sew it securely to keep it in a good shape.



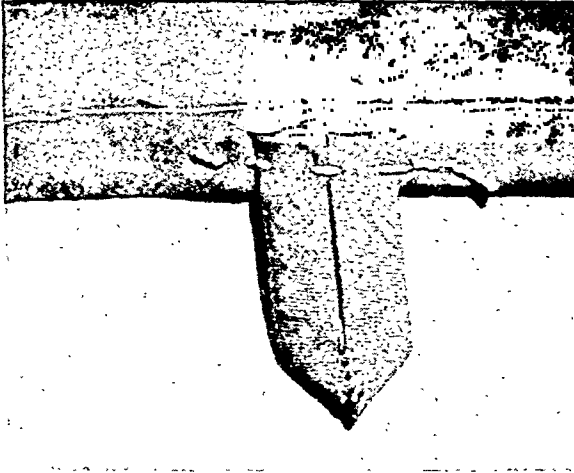
1. A design for a small frog fastening, both halves can be made from this.

The little stitches can be seen; they must not go through to the right side.

When it is not convenient to use a bar for a hook fastening a worked bar can be made by sewing several strands and button-holing them tightly, similar to a worked loop for a button fastening, except that it usually is put a little way in from the edge.

Another style of looped fastening is derived from a military source—it is called a "frog" fastening. The old Hussar uniforms were decorated and fastened with these loops made of gold braid and buttons; to-day they are chiefly used on men's dressing-gowns, but sometimes they enjoy a vogue for fastenings on wool dresses.

Draw the shape on to stiff paper. Tack the braid firmly on to it and sew it securely where it overlaps; the ends of the braid are sewn firmly behind an overlap. The frog is made in two separate similar halves. The large loop on one half fastens over a long button sewn at the end of the large loop of the opposite half.



2



3

2. The prepared loop tacked in place on the wrong side of the opening.

3. Several loops stitched between the garment and its lining. If there is no lining, the ends must be neatened with a strip of facing.

LOOPED FASTENINGS

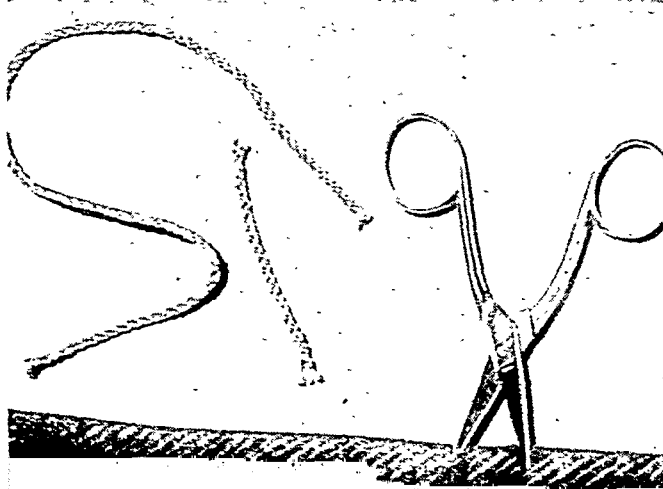
continued

Sometimes one requires a small loop to fasten a button, such as on the neck of a baby's garment. A buttonholed loop will be best for this, so that there is practically no extra bulk.

1. A dress fastening with buttons and loops of cord. Find how much cord will be required for each loop, and measure off this distance, plus an extra $\frac{1}{2}$ in. for every loop required. To prevent the cord fraying when cut, wind some sewing cotton round very tightly at each division, and then cut the cord in the middle of the $\frac{1}{2}$ in. divisions, so that you have a length of cord bound at each end for every button.

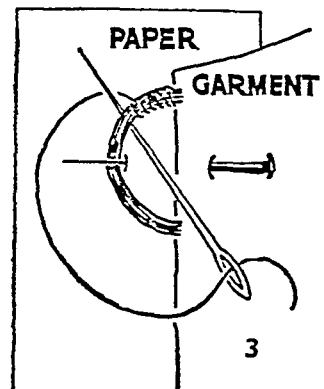


1



2

3. This diagram shows how to work a loop. Place a piece of paper under the edge of the garment, and place a pin as shown. Secure the end of the thread a little to the left of the pin and throw a strand under the pin to form a loop, and secure it the same distance to the right. Throw another strand back again and repeat. Work buttonhole stitch over these strands, until the loop is full and well formed.



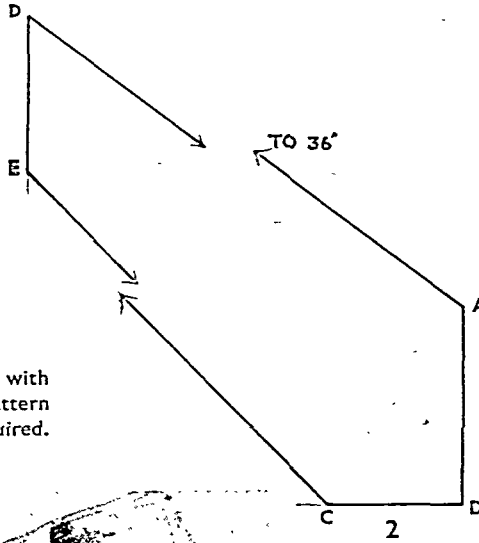
3

2. Along the edge of the opening, mark with pins the positions of the ends of the loops. At these points pierce small holes, and insert the ends of the loops. Secure them as invisibly as possible.

TIES

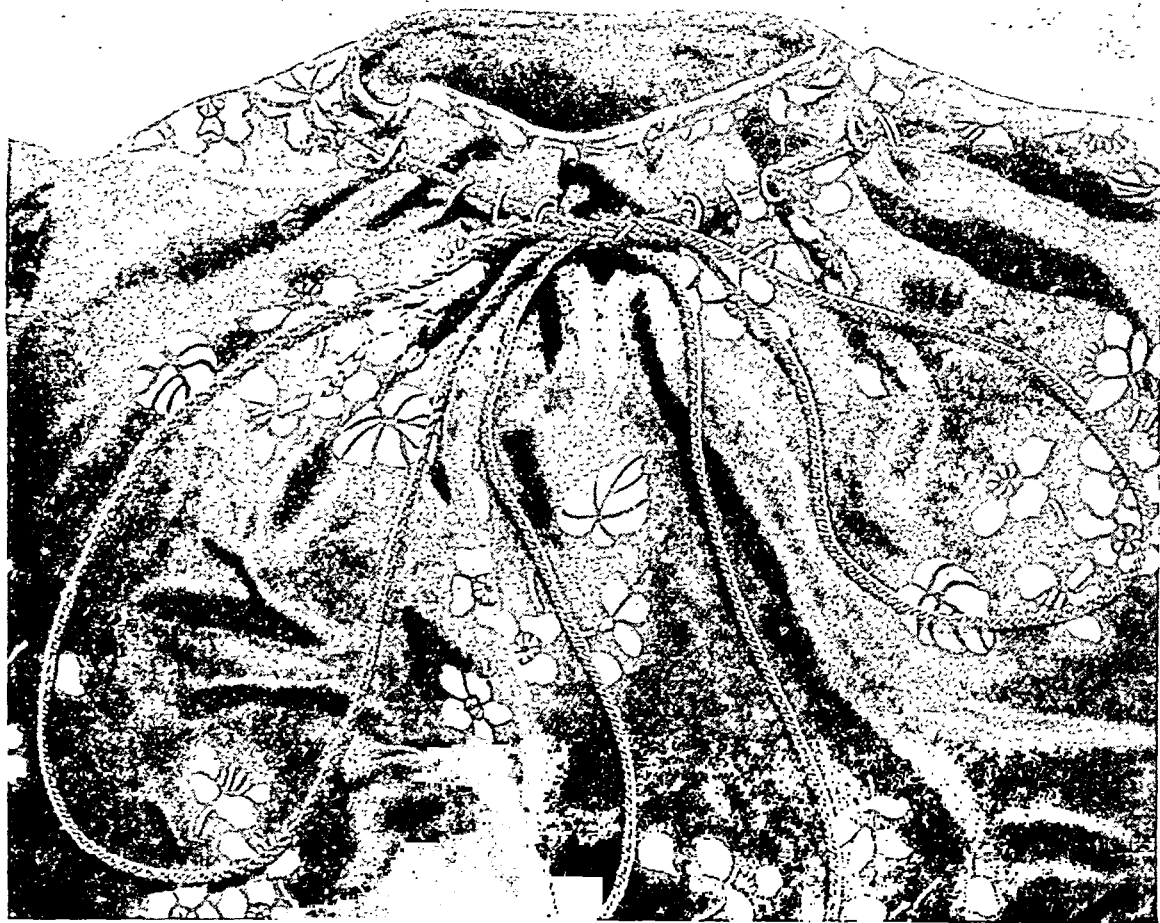
A long, narrow opening at the neck of a dress can be fastened by working a number of eyelets down each side to take a twisted cord lacing. Use a wool for making it, embroidery wool will be suitable, in a colour to match or contrast with the dress and finish the ends with tassels. See index for making cords and tassels. When making the eyelet holes, work over metal rings, sold for the purpose, and these will take the strain when the cord is pulled up. Also see index.

1. A triangular scarf neatened with picot edge. The printed pattern makes all the decoration required.



2. Here is a pattern for a tie of the orthodox style; it will be easy to make. The draft: A-B=9 ins. B-C=5 ins. Extend the sides from A and C until the tie measures about 36 ins. Copy the angles of the corners. D-E, which is the opposite end, should measure about 7 ins. When cutting out, lines A-B and B-C and D-E must be on the straight of the material. The centre back will be about 12 ins. from the narrow end. A piece of calico will be required to interline the back; it should be 12 ins. by 1 in. Hem all straight edges and also about 6 ins. of line A-D and C-E. Press a turning on to the wrong side of edge A-D. Tack the calico on the wrong side, centre to centre back. Fold C-E one-third the way over, then, commencing at the centre back, fold A-D in half and then in half again, or as much as will make the tie quite narrow at the back. Widen out the ends to 4½ ins. at A across to C and 2 ins. at the other end. Slip-stitch along the fold. With the machine, stitch the rectangle at the back to keep the back of the tie firm. Press the tie into good shape.

TIES AS TRIMMINGS



1

2



A tie is one of the oldest of fastenings. The ancient Britons used thongs of leather to tie skins and fur clothes round the body, and they wound strips of leather over straw round their legs, the ends being tied either at the knee or at the ankle.

1. A novel tie fastening for a round neck. The neck of the dress is cut much wider than usual; it is bound at the edge, and small steel rings are sewn at intervals round the front neck about $1\frac{1}{4}$ ins. down from the edge. A length of cord is sewn securely at the shoulder seam, the other end is passed through the rings, and the end finished with a metal tag. When drawn up the cord is tied into two large loops and ends.

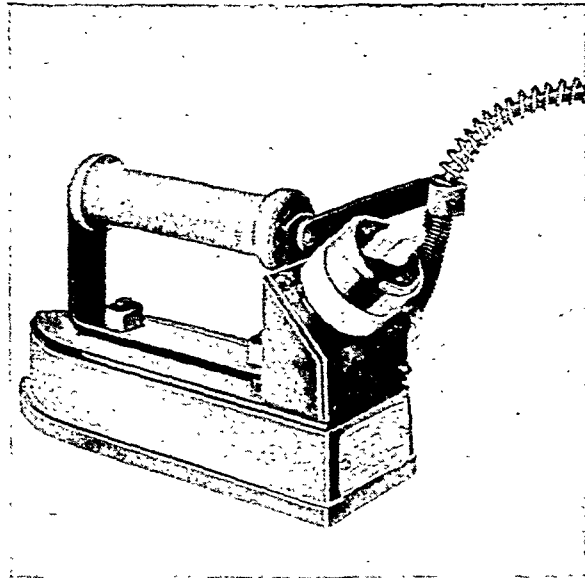
2. Very thick cord makes an attractive girdle for house frocks. The two ends are weighted with large tassels suspended from metal caps.

PRESSING

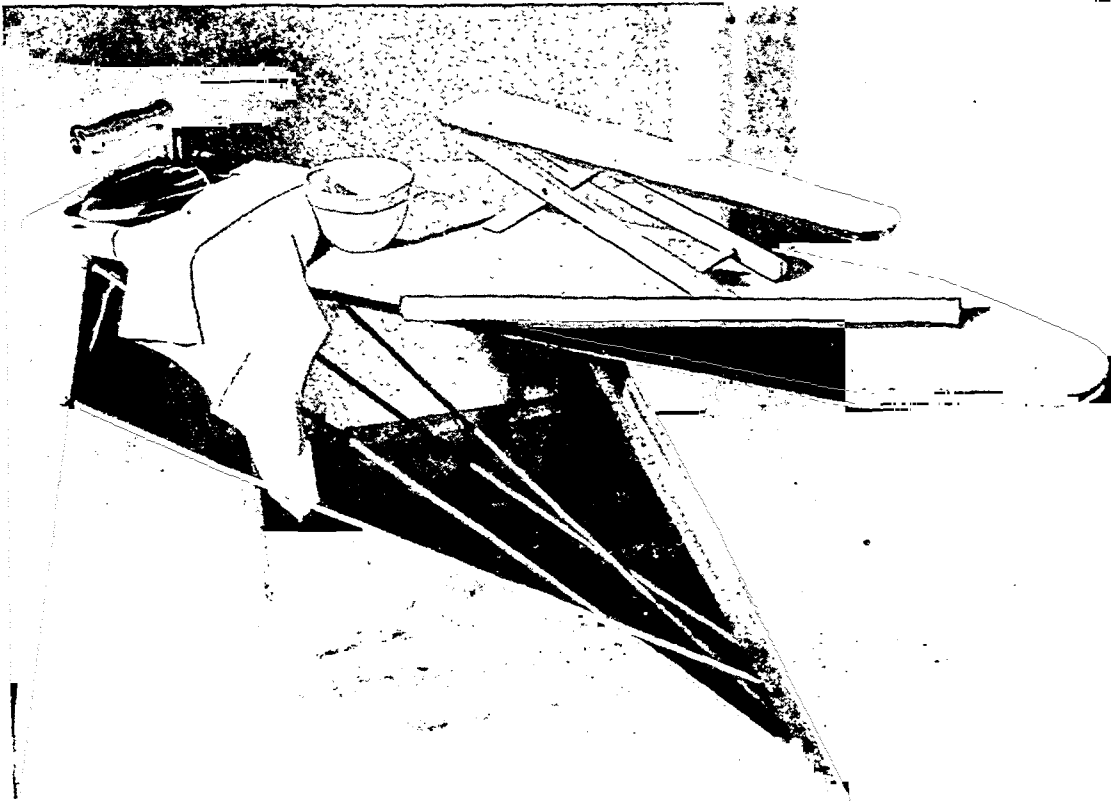
The tools shown in the photograph below are all that the dressmaker will find necessary.

The ironing-board is of stable construction. The collapsible kind are the most useful, because of their easy storage. If you do not wish to buy an ironing-board, a home-made one is quite suitable. Procure a plank of wood about $\frac{1}{2}$ in. thick, 12-14 ins. wide, and at least 45 ins. long; cover it with a piece of blanket and then again with some washed sheeting. When in use this can be supported by two tables or two chairs, one at either end.

The iron; electric for easy work, a flat iron for those without electricity, or, for those who wish to do a lot of heavy work, a long, thick goose iron, which is used by tailors.



An electric tailoring iron.



PRESSING *continued*

One of the most important steps in dress-making is the pressing of the seams. If the stitching of them has been well done, and the pressing carried out correctly, the dress will look very professional.

It is best nowadays, when there are so many different textures of wool, to test a small piece of the fabric to see how it reacts to both dry and wet pressing.

Some loose materials shrink quickly if only the smallest amount of damping is applied; therefore this kind must be pressed dry. Closely woven wools will need a damp cloth.

Put the pressing cloth into warm water, and wring out as much as possible.

Slip the roller underneath the seam, arranging it so that the line of stitching runs right along the top.

Make sure the iron is hot enough, but not so hot that it will scorch the cloth. Open the seam gently with the iron, and lay the damp cloth over it. Press the iron down and lift, and repeat, but do not rub the iron along the seam more than can be helped, as this may stretch it. Put plenty of pressure on the iron and be quite sure the seam is open as far as it will go.

After the damp pressing it may be necessary to give a final lighter press. Lay a piece of old dry linen over the seam and press again, without so much pressure on the iron.

When it is necessary to iron parts of the garment other than seams, to remove creases, try the dry method first before applying the damp cloth, in case the part pressed changes colour. Never press wool without a cloth between the material and the iron, or it will leave a shiny mark. Wool threads are really small tubes; the heat of the iron breaks these down and if there is nothing to protect the material the iron will press and polish these flattened fibres.

VELVETS AND DELICATE MATERIALS

Some materials need special care in pressing, while others cannot be pressed at all, and some can only be lightly ironed.

Velvet, velveteen and plush cannot be pressed like other materials. When seams have to be opened, stand the iron up on its end and pass the seam over it with the wrong side against the iron. Do not allow one part of the velvet to stay on the iron, move it backwards and

forwards rapidly to prevent the sharp edges of the iron leaving an imprint.

Never press or iron a pile material in any other way than described here, as weight will crush the hairs which form the texture of the fabric.

To freshen up a velvet dress, hang it up in the bathroom when you are bathing and the steamy air will loosen and raise the pile.

To raise the pile from a bad crush, hold the dress over a steaming kettle, or place a wet cloth over a hot iron and hold the affected part over it, right side up so that the steam rises up and through the fabric.

Some artificial silks will "cook" if only a moderately hot iron is placed on them, so that these materials must be pressed by weight only. When ironing a silk which shines, lay at least two fine-textured cloths over it before applying the iron.

Fur cannot be pressed at all with heat, neither can leather; it must be done by weight. Often heavy pressure with the thimble will be sufficient.

Take great care when pressing lace not to use the iron too hot, nor to press so heavily that the fine threads break.

Never press any material so hard that it is stretched, or pushed out of shape.

When pressing embroidered articles, the type of work and materials must be carefully considered, and on these will depend whether the articles are pressed or stretched. Pressing must be done over a soft surface; fold an ironing blanket into four and use the iron only just hot enough to smooth the fabric. Linen creases badly during work, and, providing it has been embroidered with white or a colour fast to boiling water, the best way is to press it under a damp cloth. Where materials and colours are more fragile, they must be stretched and not ironed. Obtain a drawing-board and cover it with blotting paper and then with a smooth, white cloth. Damp the work thoroughly all over, and carefully pin it down on to the board. Begin at the centre of an edge, and work out gradually to the corners, pulling the material the same way as the thread. As this is left until it is dry, be sure to use rustless pins.

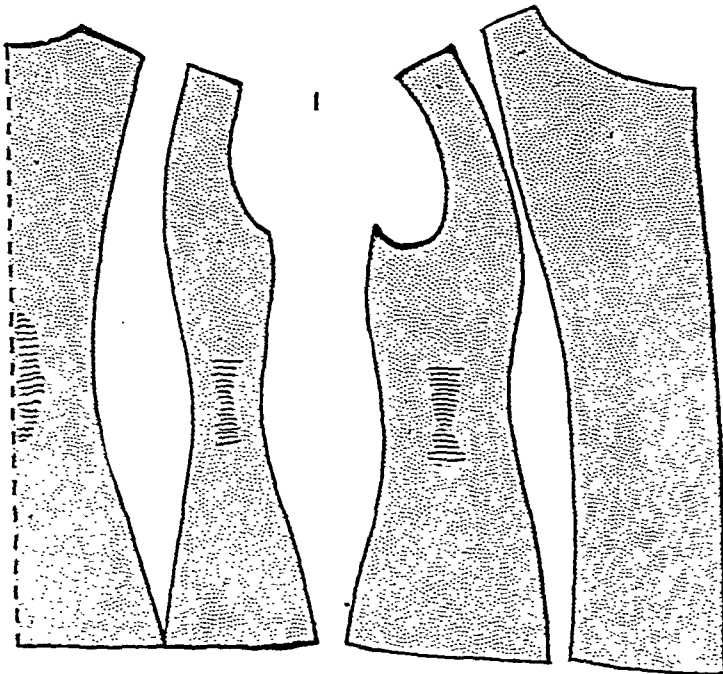
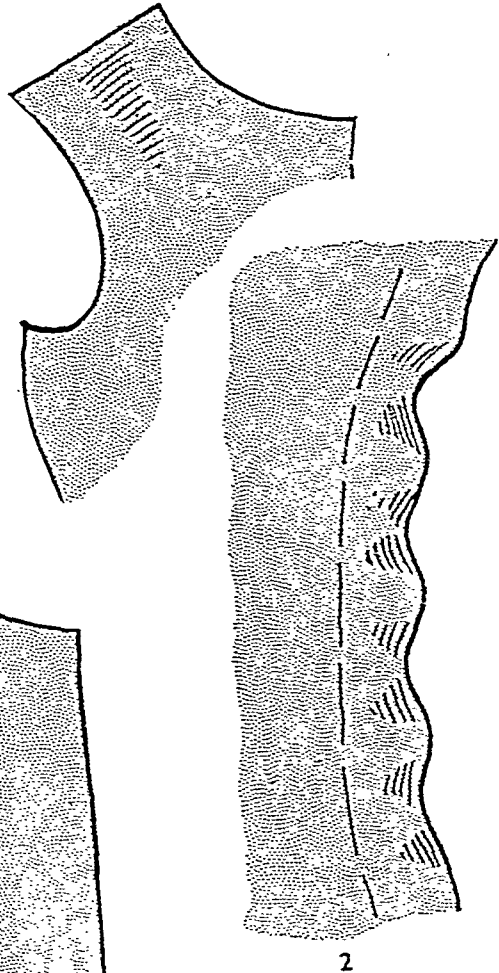
Lace can be stiffened if it is first dampened with water in which a little sugar has been dissolved.

SHRINKING

The process of shrinking, if used rightly, goes a long way towards making a garment fit well. Sometimes when loose materials have been cut, especially in the case of neck edges and flared seams, the edge will stretch out of shape before it can be neatened. Where only a little fullness is to be disposed of, at an elbow or a skirt waist or a back neck, and where a dart will take up too much material, a small amount can be shrunk away. In all these instances work a neat line of running in fine thread and pull it up to the required size.

Lay the work flat on the ironing board or blanket, place a wet cloth on it (more water is required in this cloth than for ordinary pressing), and gently dab a very hot iron on the gathers, without letting the weight of it rest on them. The heat of the iron will cause the water to boil, and so shrink the tubular fibres of the wool.

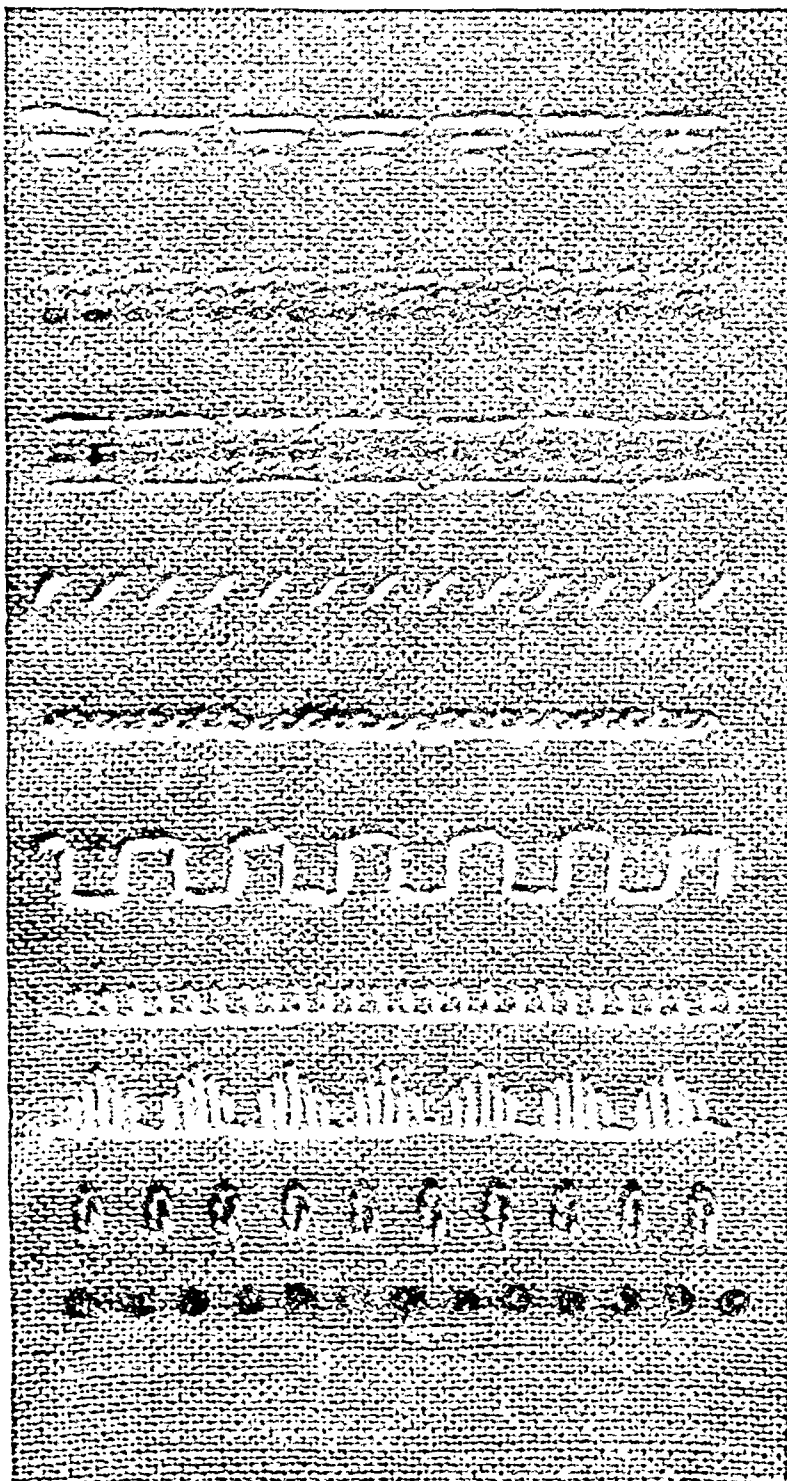
1. A coat of firm cloth will fit much better if some parts of it are shrunk. The shaded portions in the drawing show which parts to shrink. Of course, this must be done very carefully in order not to press the garment out of shape or ruin the material. The parts of a garment which need specially good pressing are the collar and revers, also ends of sleeves, seams and hems. To give that neat fitting which is so essential, the garment must have sharply pressed edges; no bulges can be allowed, nor uneven lines. The sleeve board is a necessary tool for pressing the wrist edge of a sleeve. Turn the sleeve inside out and slip the cuff over the narrow end of the board, until it fits rather tightly; lay the cloth over and press. Turn the sleeve round until the unpressed part is on top of the board, ready to be pressed.



2. This shows how the inward, or concave, curves of bodices can be stretched to improve their fitting when the turnings have been pressed back.

A COLLECTION OF DECORATIVE STITCHES

These stitches will be useful to the needle-woman
in a hundred ways.



Decorative tacking.

Decorative running.

A border combining the
two.

Decorative hemming.

Threaded back stitch.

Decorative back stitch.

Blanket stitch.

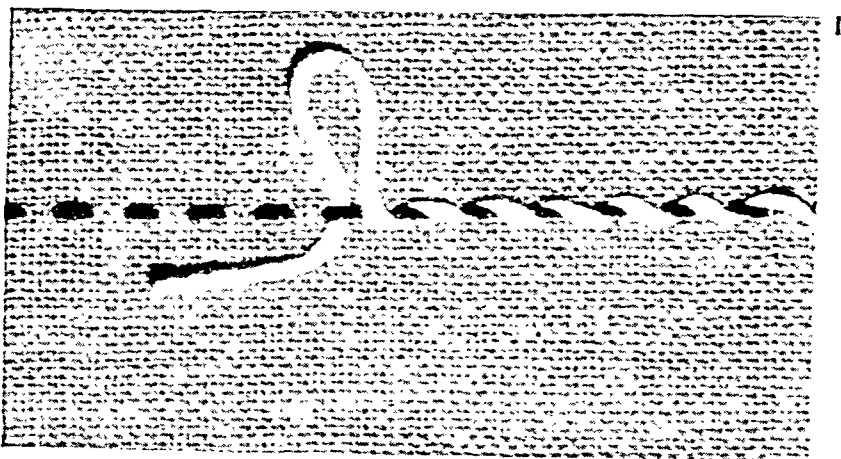
A blanket stitch border.

Daisy stitch.

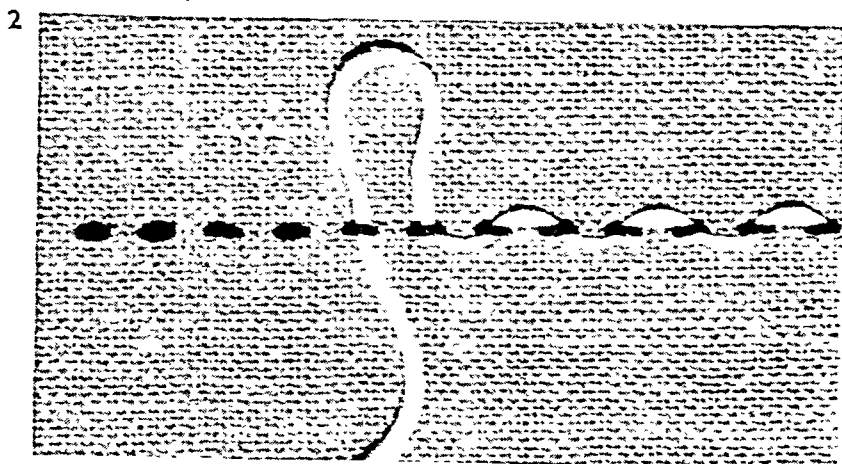
Seeding.

THREADED RUNNINGS

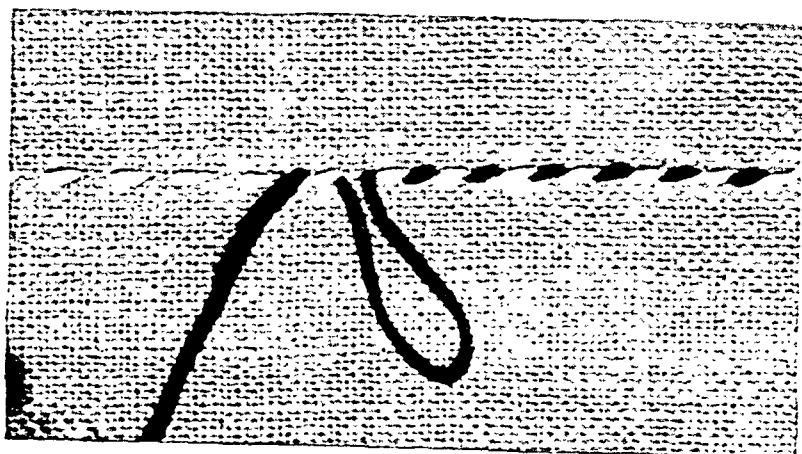
A little decoration can be quickly worked with the ordinary running stitch as a basis. Choose fairly coarse round threads; stranded threads will be too flat. With a little ingenuity braid-like bands can be evolved with very little trouble.



1. Whipped running. Work a row of running stitches, then with another colour whip over each stitch. The needle does not pass through the material during this second process. It is a very useful stitch to give a thin line of colour.



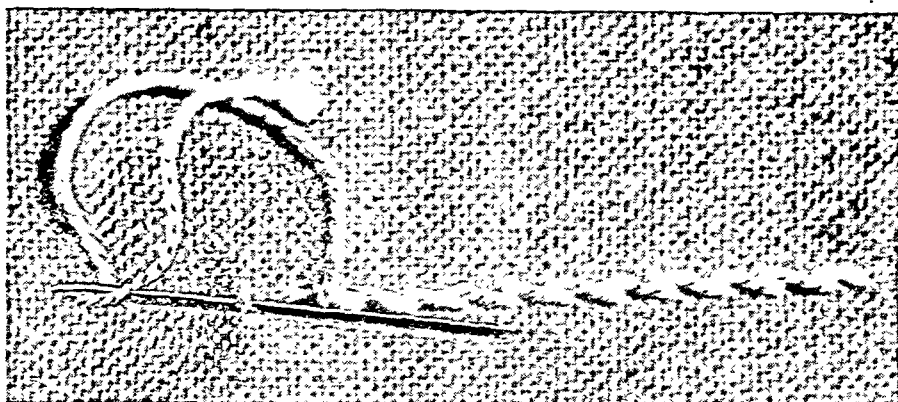
2. Threaded running. First work a row of running stitches in thick thread and with a contrasting colour thread up and under the first stitch, then down and under the second stitch, forming an attractive wavy line. This gives a more braid-like effect, but it is not so hard-wearing as the first.



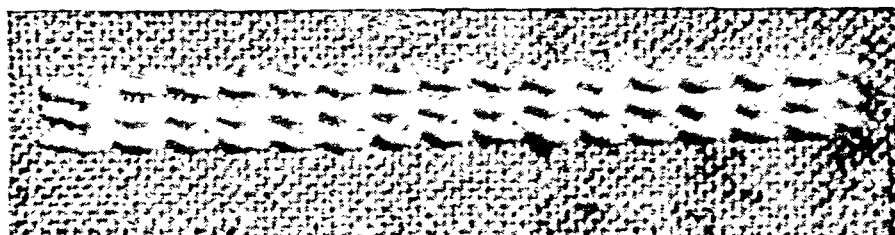
3. Double running. This is a very simple stitch and again one which is best worked with strongly contrasted colours. Work a row of very even running stitches, then with the other colour work back, putting a stitch at a space in the first row.

STEM STITCH

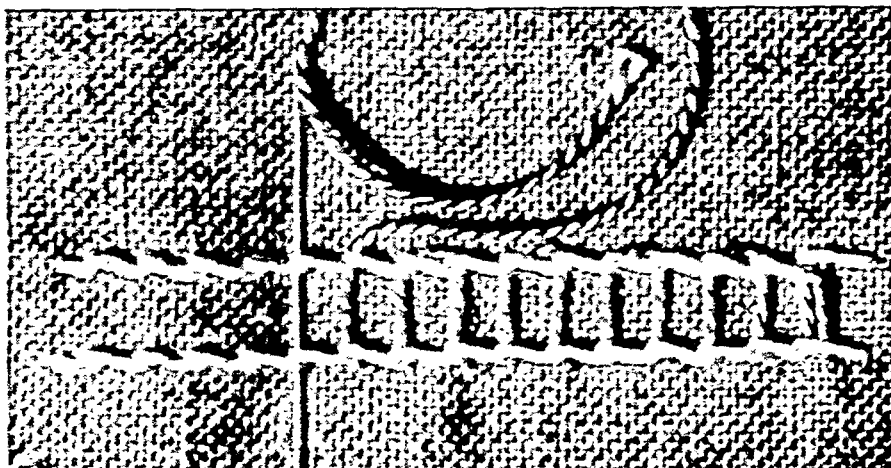
Here are three more very simple stitches which are really variations of one stitch, they are so quick to do that the busy needle-woman will find them very useful.



1. Stem stitch. An easily worked line stitch requiring firm round thread. It will make adequate decoration for collars and cuffs, especially if several rows of contrasting colours are worked at intervals.

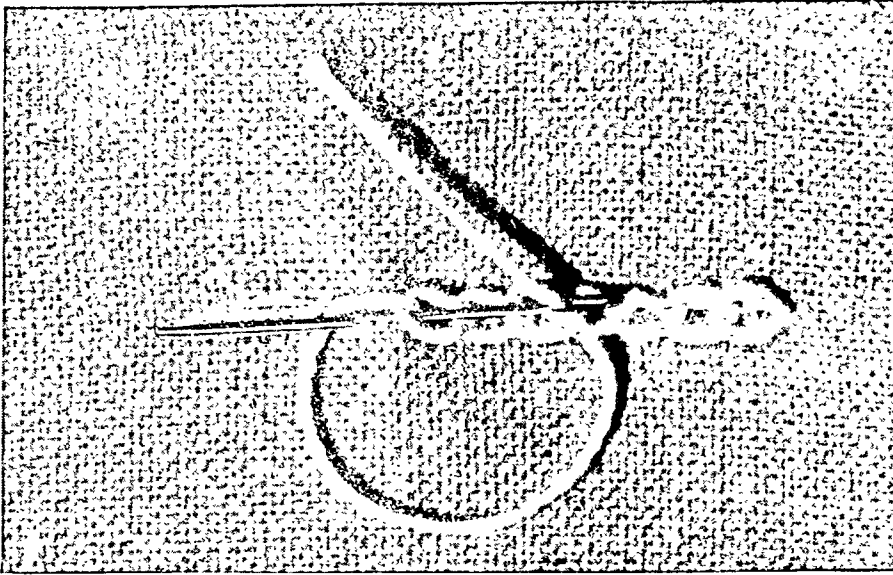


2. Solid stem stitch. Worked where a wide band of easy stitchery is required. A pleasant effect is gained if three or four shades of one colour are worked closely together. Three lines of this look well at the top of smocking, one fold being picked up at each stitch.



3. Threaded stem stitch. Here, stem stitching is worked in two lines $\frac{1}{2}$ in. apart, and another coloured thread woven between. The needle takes the second thread through the double stitches of the top and bottom lines. A very decorative effect can be gained if tape or braid is threaded underneath.

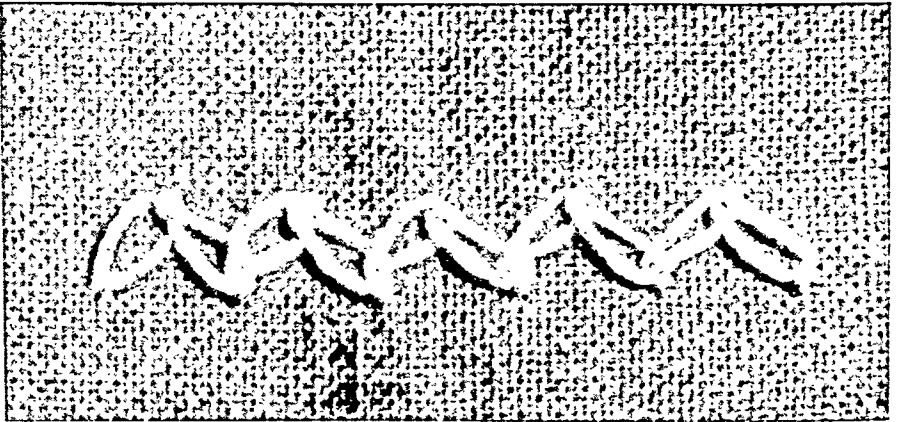
CHAIN STITCH



1. Chain stitch gives a wide line of pleasantly formed links. A firm round thread is best and the length of the stitch must be planned to form a well-rounded link. In making the loop the needle enters the material where the thread comes through.

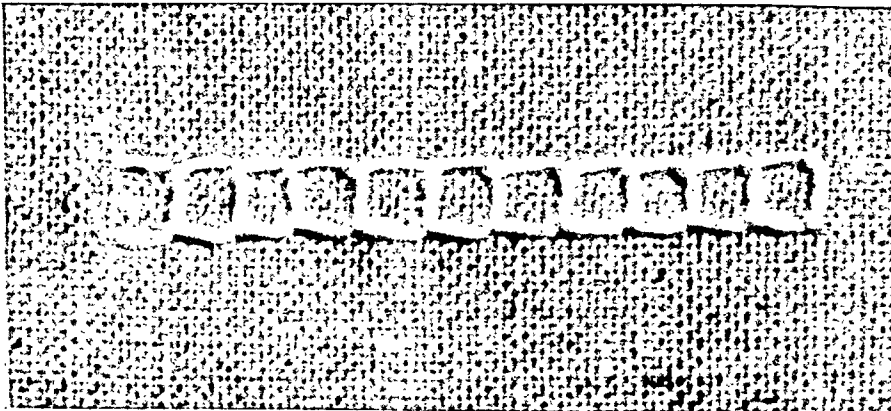
This is a stitch of great antiquity, being one of the first ever used, and it is found in the work of nearly every country. Most needlewomen will be familiar with its common form in as shown in this illustration.

2



2. Zig-zag chain. A decorative line can be made with zig-zag chain. A little practice will be necessary to get the right slope of stitch. A small back stitch must be worked at the base of each chain to prevent it curling over the next.

3

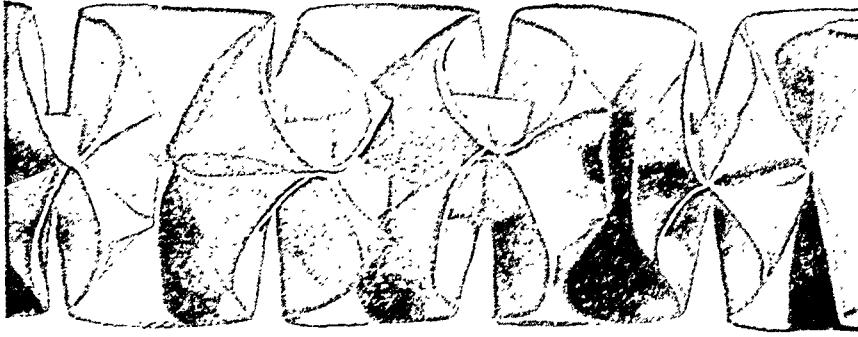


3. Wide chain. Worked where a wide open stitch is needed. The loop of the chain must not be pulled tight and a little time may be required for practice to get the tension right.

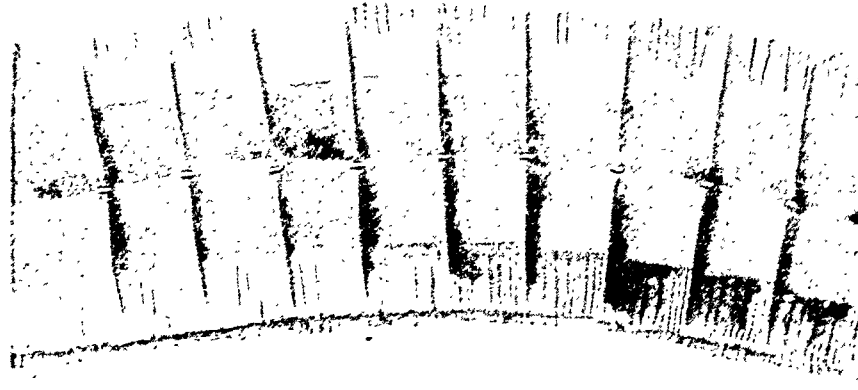
TRIMMINGS

Ruchings make trimmings for "picture" dresses, sewn on in straight rows round stiff taffeta skirts, or in loops round a very full skirt of either stiff silk or net.

Attach to the skirt by running stitches worked along the gathering thread.



1. A length of ribbon ruching pleated in the centre. The centre of each pleat is pulled up and the two sides are caught together with an invisible stitch.



2. A flat kind of ruching is used on adult dresses. Cut the strips along the thread of the material about 1½ ins. to 2 ins. wide and fray the edges as desired. Pleat the ruching with small knife pleats, as shown here, or with tiny box pleats, and catch each one down with a small stitch over the edge. When sewing on to the dress, run the stitching through the middle to cover these stitches. A very decorative effect will be gained with shot taffeta, cutting it so that when frayed out the brighter coloured threads remain.



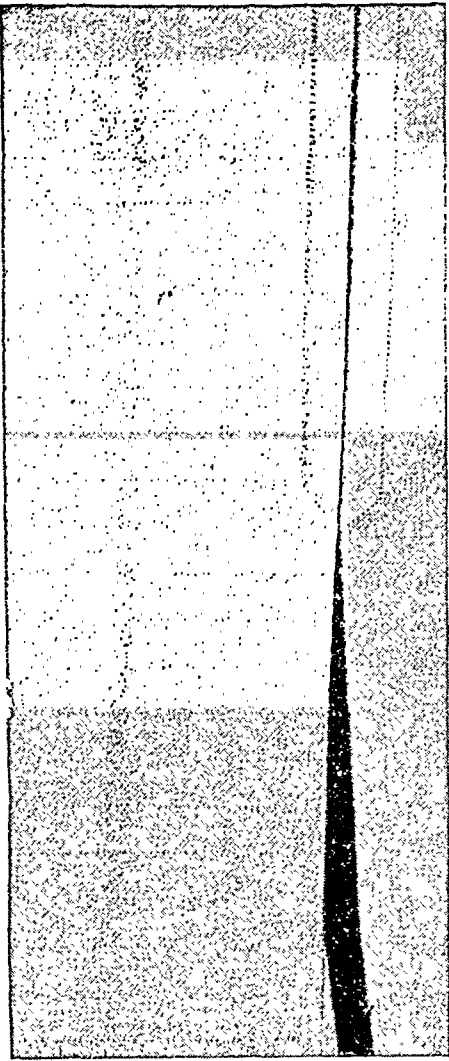
3. A flatter trimming made from rouleau; work a zig-zag line of running after the rouleau has been pressed, then pull up to form the ruche.

PLEATS

These illustrations show material pleated in a variety of ways.

All straight pleats (not fan pleats), must run parallel to the thread of the material and they must be marked and tacked very carefully. If the folded edge of the pleat goes off the grain, it will hang in a bad line.

When cutting out a skirt having pleats, it will save material if the section to be pleated is cut separately and let in at the bottom of a seam; this also obviates extra thickness above the pleat.

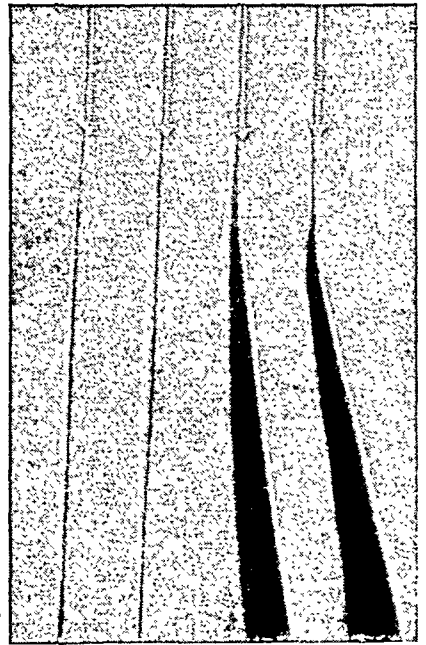


1

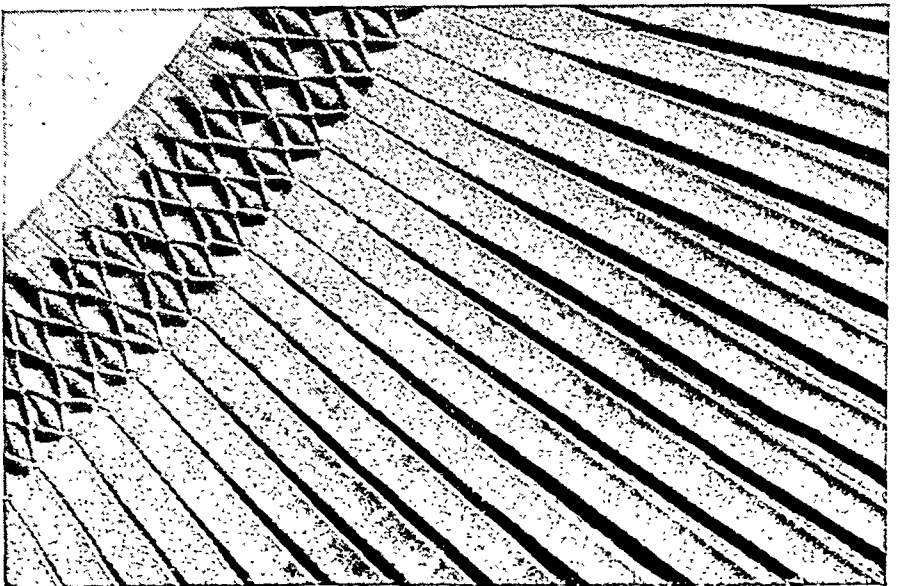
1. A box pleat partly stitched down as for a skirt.

2. Knife pleats as used on a skirt, partly stitched down and the end of the stitching finished with an arrow head or a sprat head. Both of the above methods can be done by hand. Where a number of pleats are required, or if fine box pleating is to be used, it should be done by machinery. There are shops which specialize in this kind of work; the cost is very low.

2



3

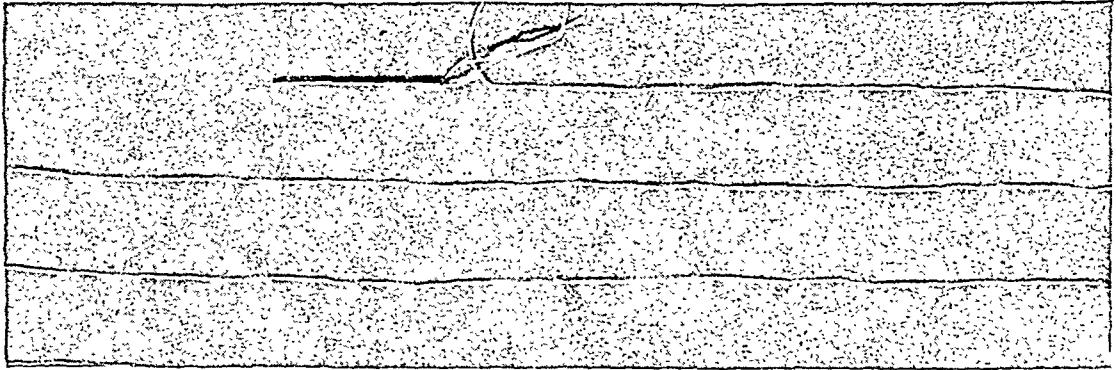
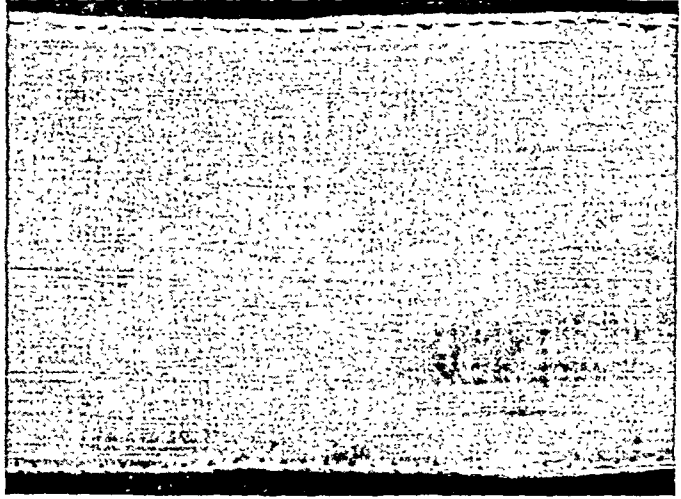


3. Machine-made box pleats finished at the top with honey-comb smocking.

FRILLS

What daintier trimming can be imagined on a baby's frock than frills? Especially if they are hand made.

1. A prepared frill of fine material, one edge has been neatened with whipping, and the other has been turned down once on to the wrong side, and a gathering thread run very near the top. A continuous thread must run the length of the frill. Pull up the gathering threads of the frills to give pleasant fullness, they should not be so full that they stand out a long way from the garment.



2. Mark the position of the frills with lines of tacking, showing where each frill is to be sewn.



3. The frills sewn in place, they overlap half their width. Each one is run on by hand and the top frill is neatened with buttonhole stitching in silk to match the material. A very charming effect will be given to the frills if little posies or single daisies are embroidered here and there on the frills.

FRILLS *continued*

Before purchasing ready-made frilling, consider its washing qualities. Some of the artificial silk varieties are of such cheap quality that they will not stand laundering. Some of the better ones will not look well when washed, because of the impossibility of ironing the frills; the only alternative is to have them dry cleaned.

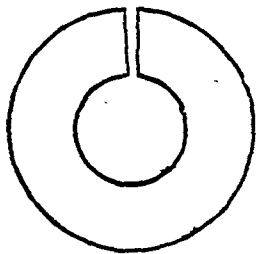
Crossway frills make attractive decoration for young girls' and children's party frocks. They are suitable for any kind of thin material, but are most effective in taffetta, cotton, or fine wool.

The fullness of each frill or flounce is determined by the amount of curve it is cut on; a frill cut from a small circle will be much fuller than one cut from a large circle.



1

1. A circular frill with machine picoted edge, joined to the garment in a vandyked line.



2

2. This pattern will give a much fuller frill than 3.



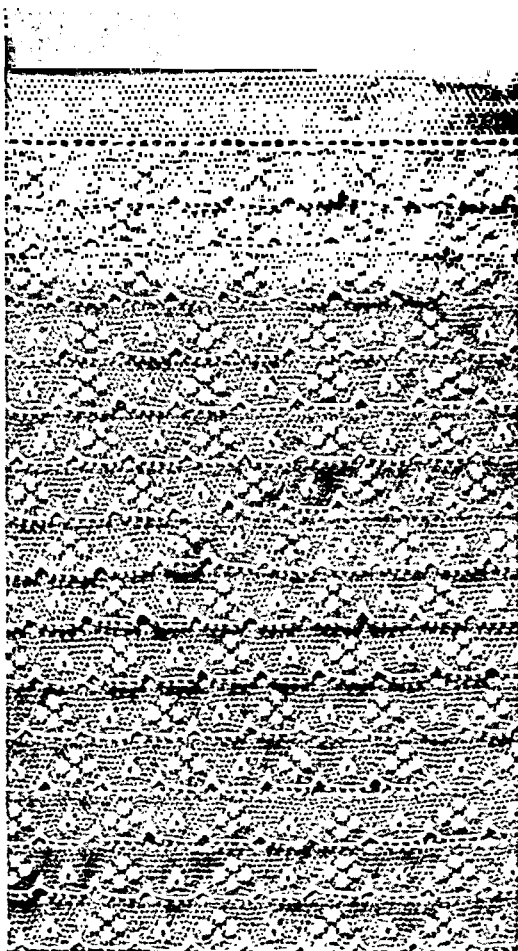
3

3. The kind of curve to cut when only slight fullness is required in the frill.

FRILLS

BOUGHT TRIMMINGS

Very pretty flouncings can be bought ready made. These are so cheap, and can be obtained in such variety, that it is not worth spending time in making them for small garments such as party frocks, or petticoats, or even bodice fronts.



3

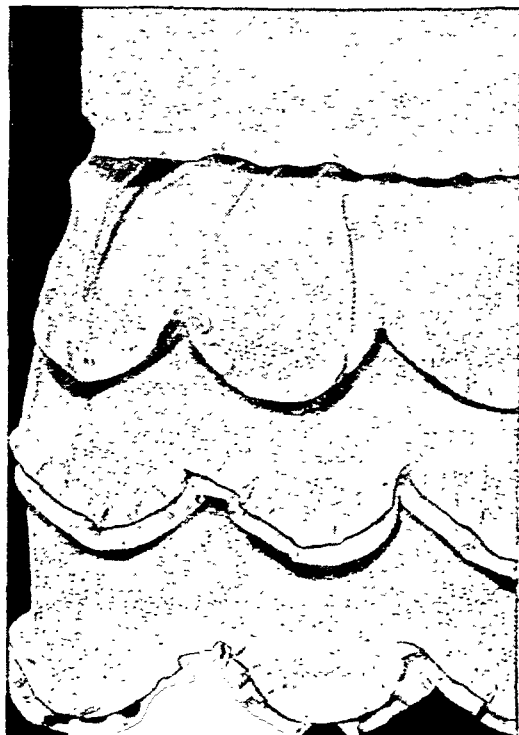
1. Here is some pretty coloured silk flouncing for a child's party frock. The plain top makes the bodice; it is wide enough to cut sleeves as well. The frills are mounted on net.

2. This flouncing of net and ribbon would make a baby's frock; it can be bought in white and pale colours.

3. Another kind of flouncing of very narrow lace on a net foundation. It is suitable for babies' gowns and also for bodice fronts.

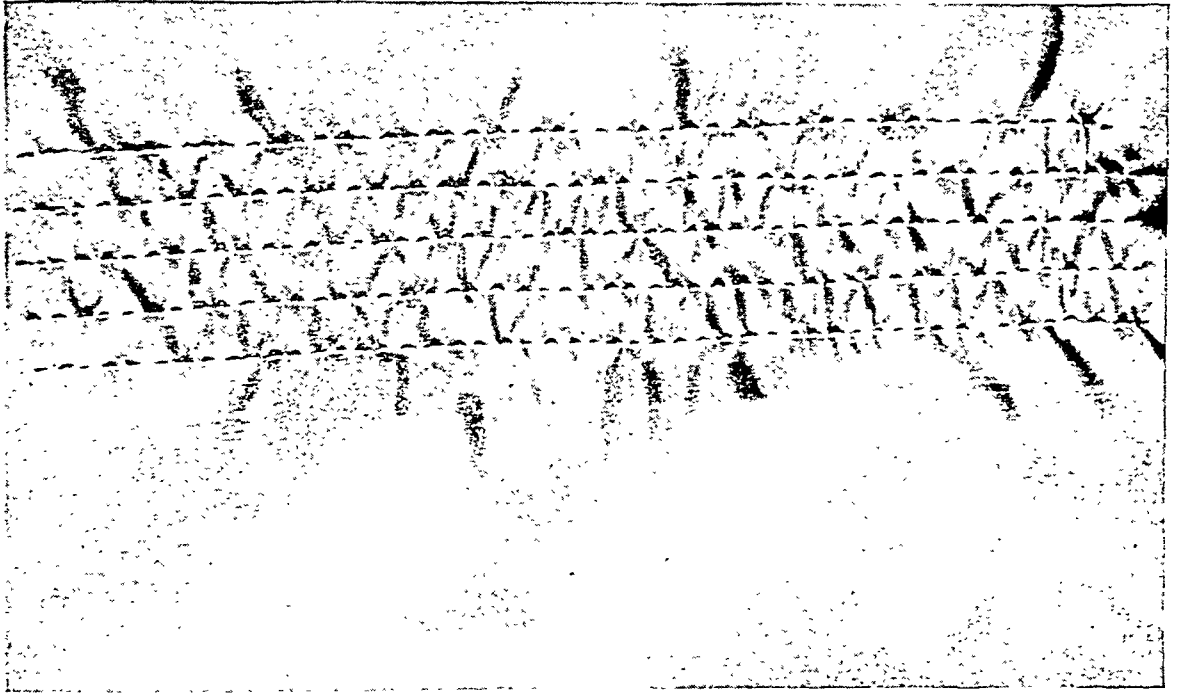


2



GAUGING OR SHIRRING

Gauging is used as a means of disposing of fullness in a decorative way. It can be done with rows of running stitches worked by hand or rows of loose machine stitching which are afterwards drawn up and securely fastened off.



1



1. Rows of even running stitches worked by hand. Use strong threads which must be long enough to reach from end to end of the row without a join.

2. Gauging by means of the sewing machine. Loosen the top tension and lengthen the stitch. Work as many rows as required an even distance apart and pull up the spool thread, which is on the underside of the work, until the gauging reaches the required measurements. A contrasting thread may be used to give slight decoration.

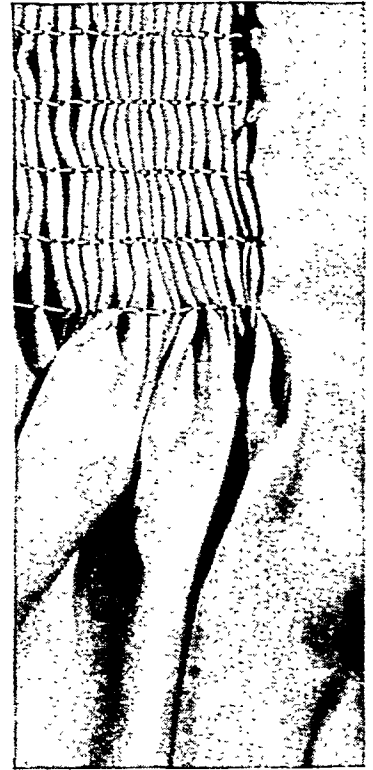
2

SMOCKING:

PREPARING THE MATERIAL

Transfers for use in the preparation of smocking are so cheap and easy to use that it is scarcely worth the trouble of marking the dots with pencil.

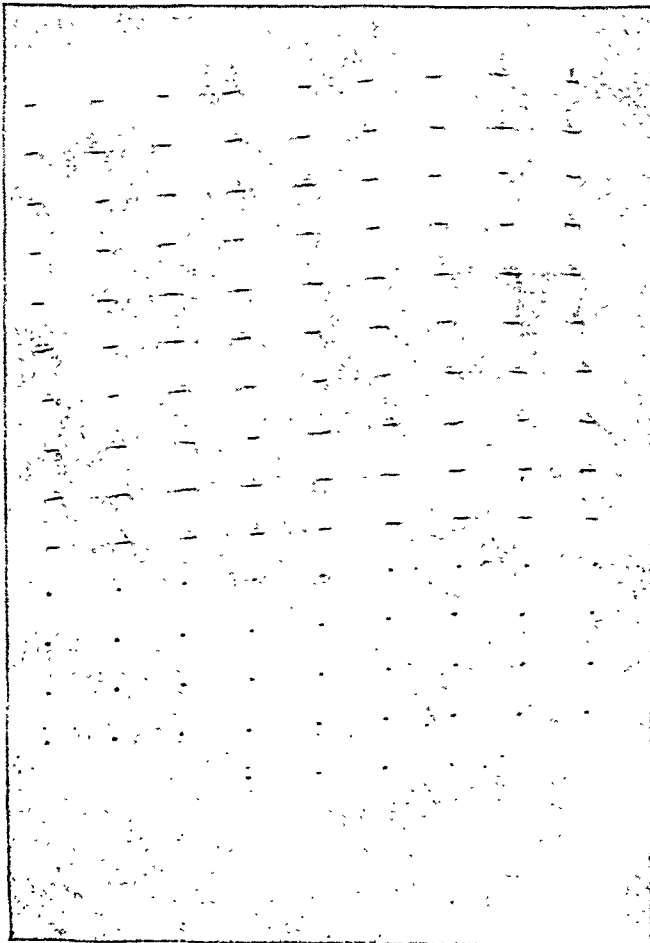
Consider the kind of material and smocking to be used. A fine linen or silk will require close dots, and coarse material will need open dots. Honeycomb smocking will need the transfer stamped on the right side and patterned smocking will have the transfer on the wrong side of the material (because not all the dots are covered).



1

1. Here is seen the method for preparing honeycomb smocking—a small stitch is picked up at each dot. For both methods, pull up the threads evenly and fairly tightly and wind each one round a pin which has been secured in the material at the end of the stitching.

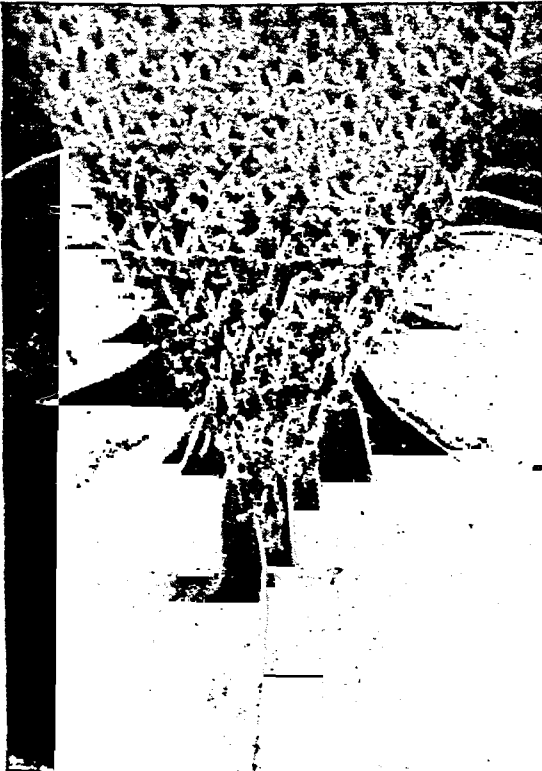
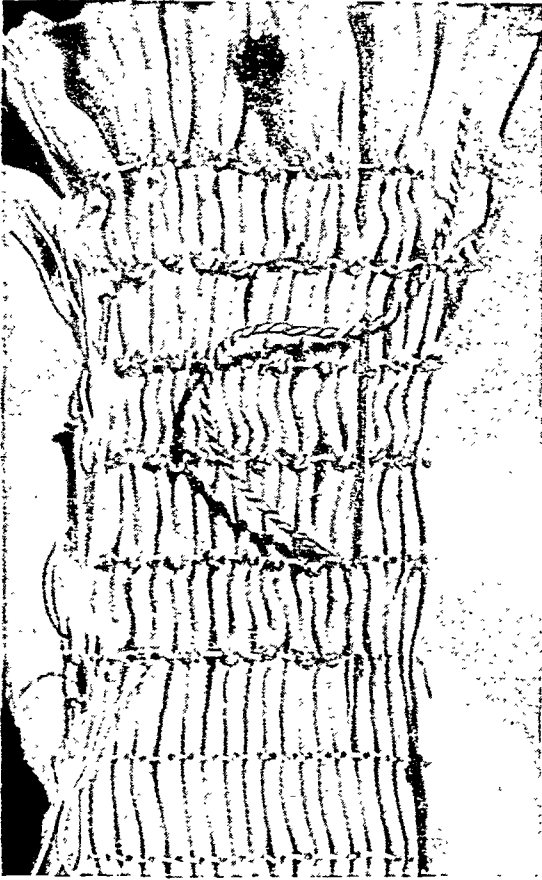
2. This shows how the material is prepared for patterned smocking—a long stitch is picked up between each dot.



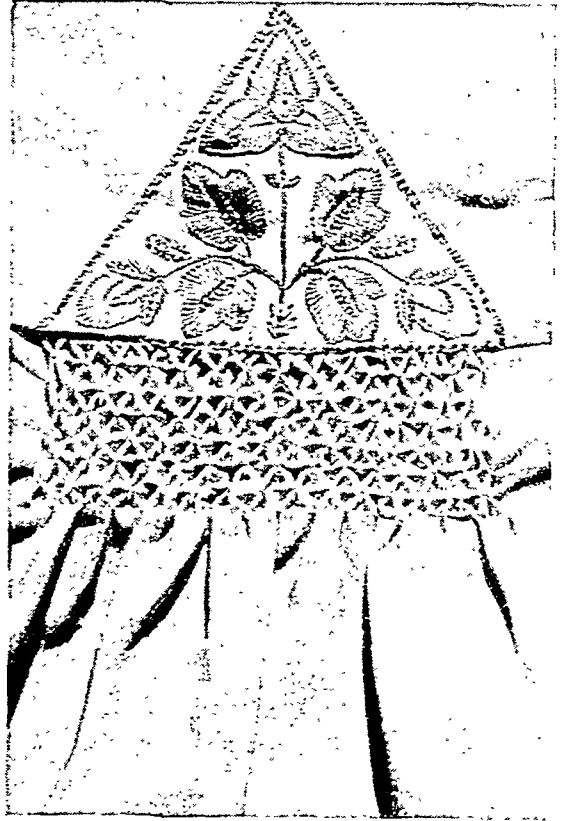
2

SMOCKING: PREPARING THE MATERIAL

continued



- 2



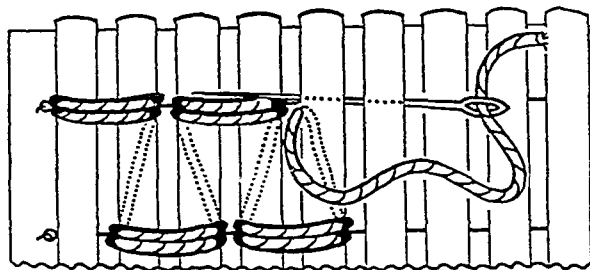
3

1. Honeycomb is made by sewing the "reeds," or flutes, in pairs, working up and down between two rows, catching alternate reeds with two stitches.

2. Smocking on velvet gives a delightfully soft effect.

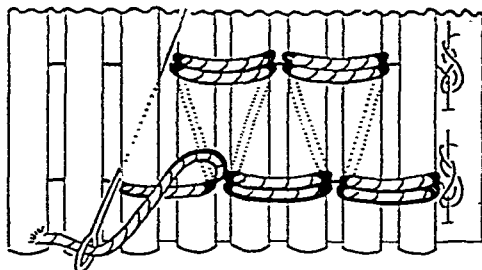
3. Smocking on shantung is attractive for children's frocks.

SMOCKING *continued*

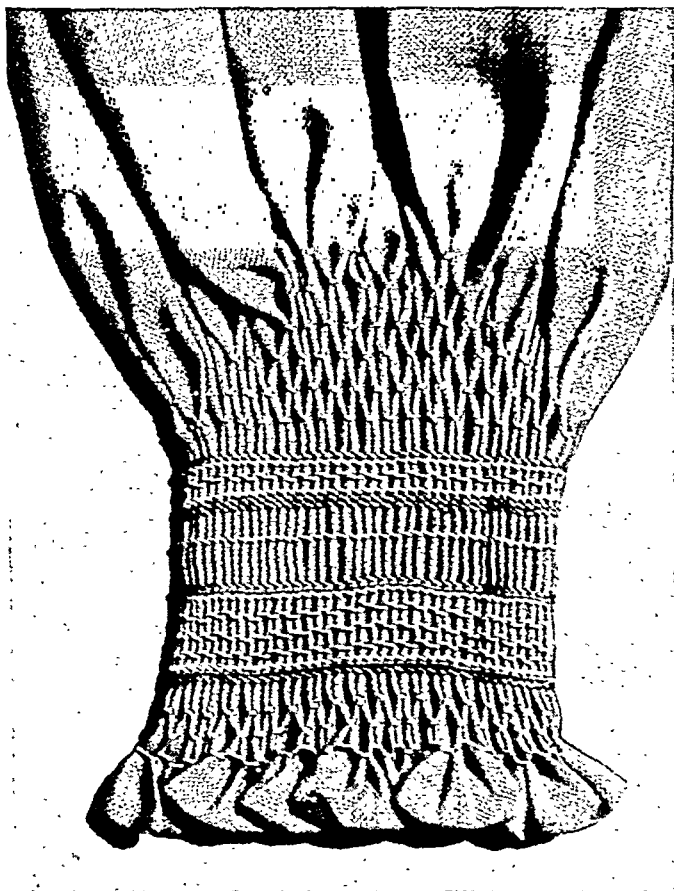


1

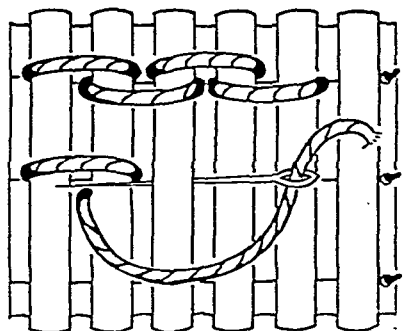
1 and 2. The two movements of honeycomb smocking.



2

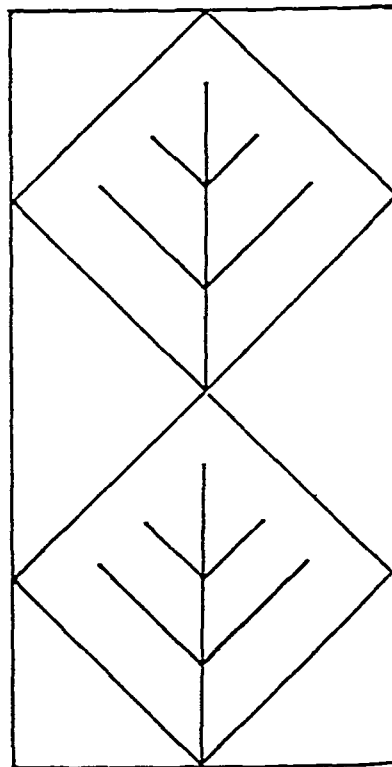


3



4

5



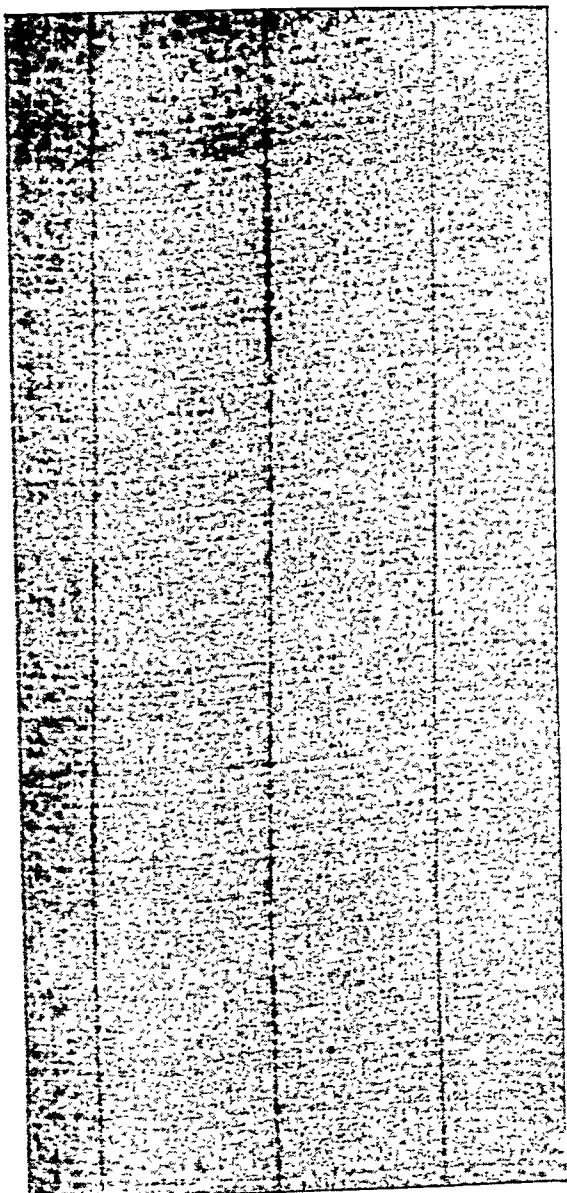
3. This is a kind of smocking suitable for sleeves and necks; it is made up of both honeycomb and reed stitches.

4. Reed smocking, a kind of stem stitch. Each stitch picks up one reed or flute. It may be used as shown, to form the cuff, or a cuff may be added beyond. Light embroidery in chain stitch is very effective with it, as it seems to give more value to the stitch on the smocking.

5. A suitable line design for the chain-stitch decoration which could be worked on cuffs, or at each side of a band of smocking at the neck. This section of embroidery is called a "box"; it has a traditional origin.

HAND TUCKS

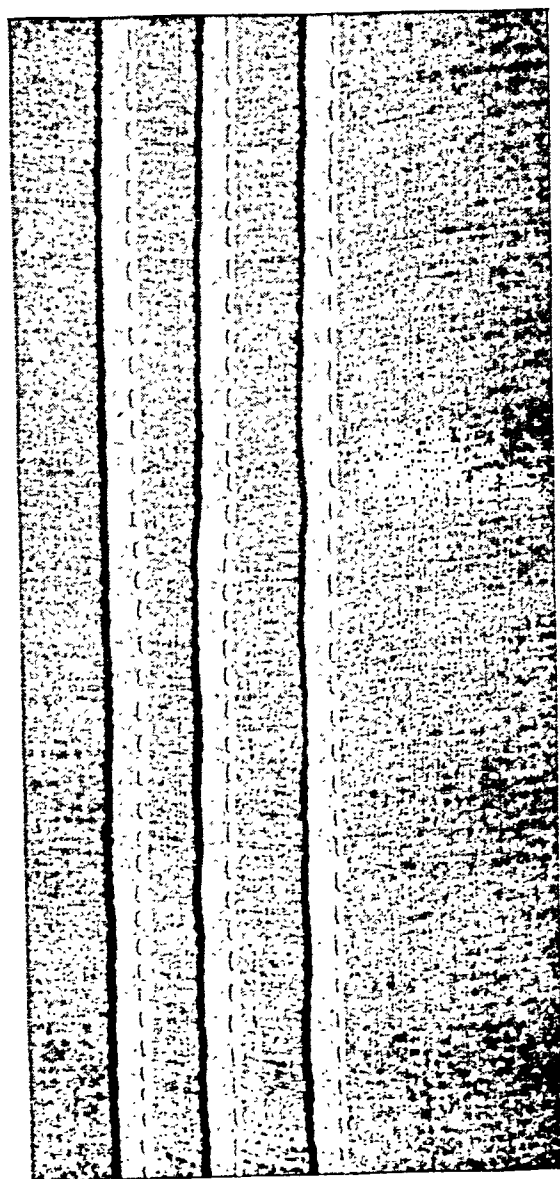
Tucks will make very dainty trimming on fine lingerie, or a blouse, or on a baby's gown.



1

1. When the tuck is to follow the thread of the material, one thread can be pulled out to give a guiding line, and it can be used as the fold of the tuck or as the sewing line. Here are three threads pulled to form guiding lines for the three tucks in the next photograph.

2. Tucks in fine georgette; the pulled threads run along the folds. Fine silk was used for the sewing, which was done by hand; do not use the machine for tucks on such delicate materials.

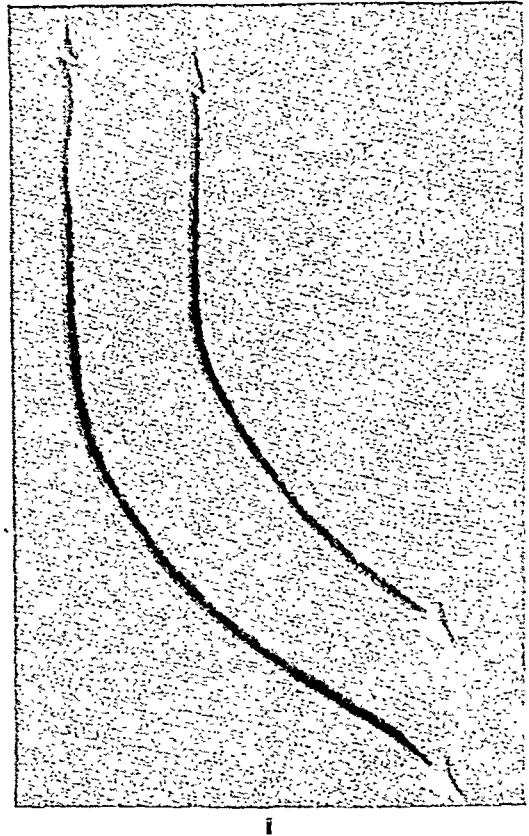
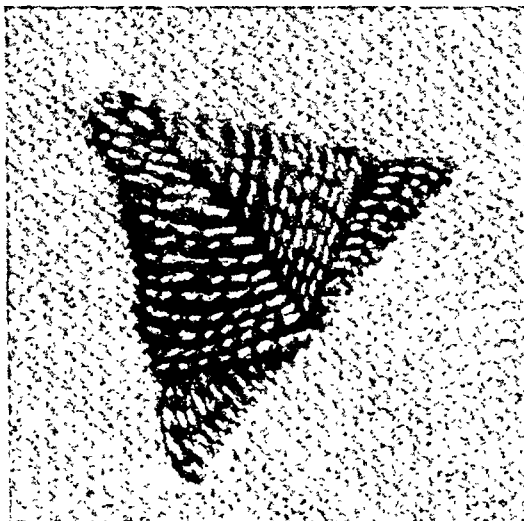
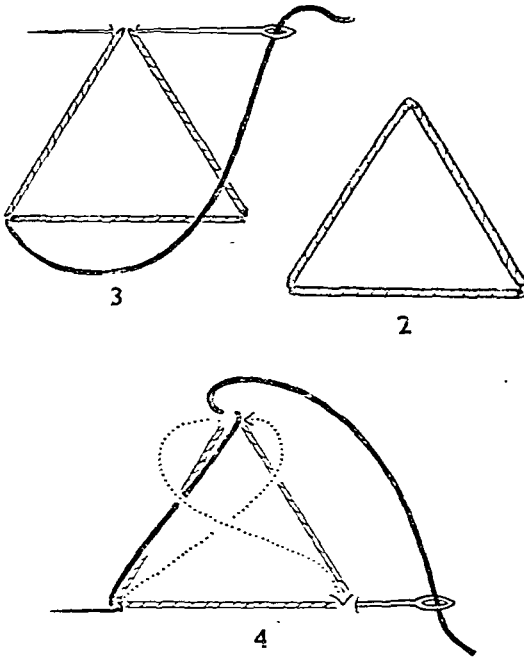


2

TUCKS AND ARROW HEADS

It is possible to make shaped tucks on some materials.

Thin woollens, like wool crêpe-de-Chine and charmelaine, are suitable, because the extra fullness at the ends of the tucks can be disposed of so easily by shrinking.



1. Curved tucks to trim the bodice of a plain-surfaced wool cloth dress. The shape of the tucks is marked with a line of tacking first, then the material is carefully folded along the tacks and the tuck very firmly tacked. Take as small an amount for the tuck as possible. Stitch by machine and when all the tucks are done, press them well, being careful to shrink away all superfluous fullness at the ends. Arrow heads make a good finish to this kind of tuck.

2. To prepare an arrow head, mark a triangle in tacking cotton, using three large stitches.

3. Thread the needle with buttonhole twist, or some other firm, fairly thick thread, and bring it up from the back at the lower left-hand corner. Pick up a small amount of material at the apex of the triangle.

4. Insert the needle into the right-hand corner and bring it out against the thread which issues from the left-hand corner. Now pass to the top and pick up the material directly below the previous stitch. Continue until the triangle is full.

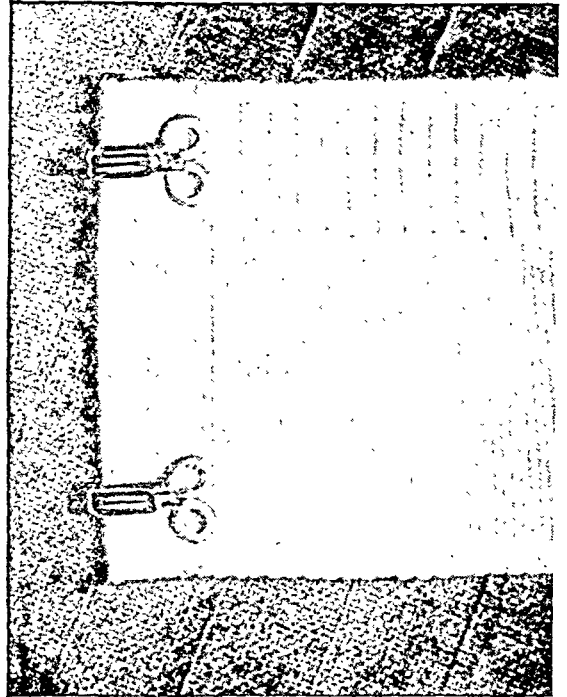
5. A finished arrow head.

PETERSHAM BANDS ON SKIRTS

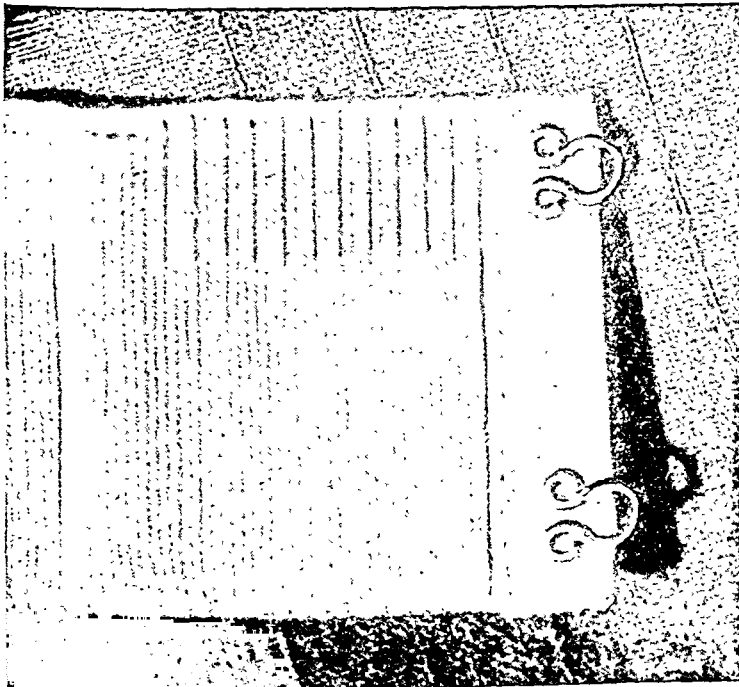
Four kinds of petersham can be bought; shaped, straight, boned and unboned. The width varies from about 1 in. to 3 ins. The colours obtainable are white, fawn, brown and black.

The finished band must fit the waist tightly to withstand the pull of the weight of the skirt. Cut it, allowing $1\frac{1}{2}$ in. turnings; hem both ends, taking up $\frac{3}{4}$ in. for each, and sew on the fastenings. The best kind to use are hooks and eyes of substantial make, the hooks must have humps to hold the eyes firmly.

1. The hooks go on with head close to the fold and on the wrong side of the band; use either buttonhole or oversewing stitch, worked very closely over both looped ends, and secure the head against the edge of the petersham with a few stitches.



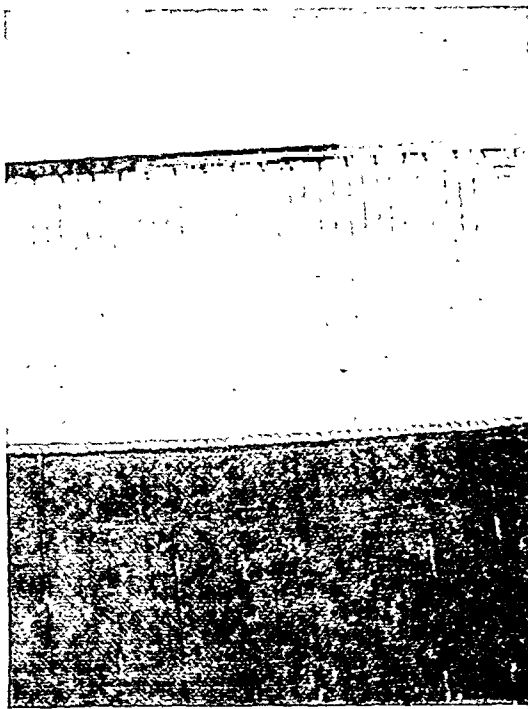
2



2. Sew on the eyes with the same stitches as used for the hooks. Place them so that the loops protrude a little way beyond the hem. Secure the loops to the edge of the petersham. There are two ways of attaching the skirt to the petersham, the preliminaries are the same. Mark the centre back and centre front of both skirt and petersham, and pin these corresponding points together with the wrong side of the skirt to the wrong side of the petersham. Remember that the petersham fastens at the left side with the hooks to the front; the top of the band goes against the tracing which marks the top of the skirt. Pin both together along the top length of the band, arranging any fullness evenly across the back. Tack along the middle of the band.

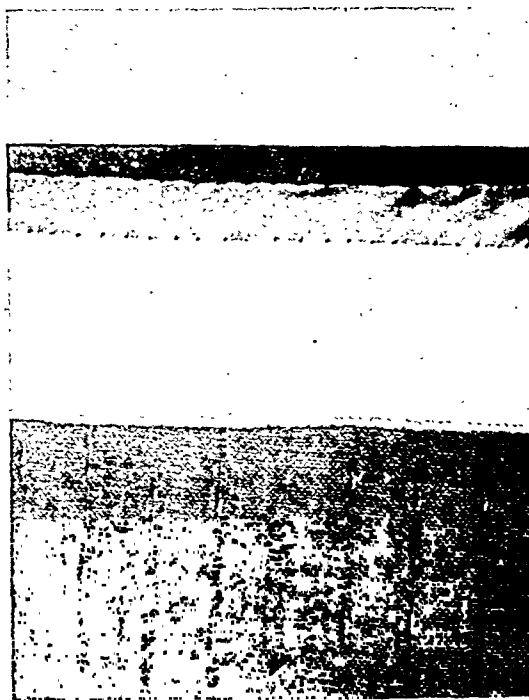
PETERSHAM BANDS ON SKIRTS

continued



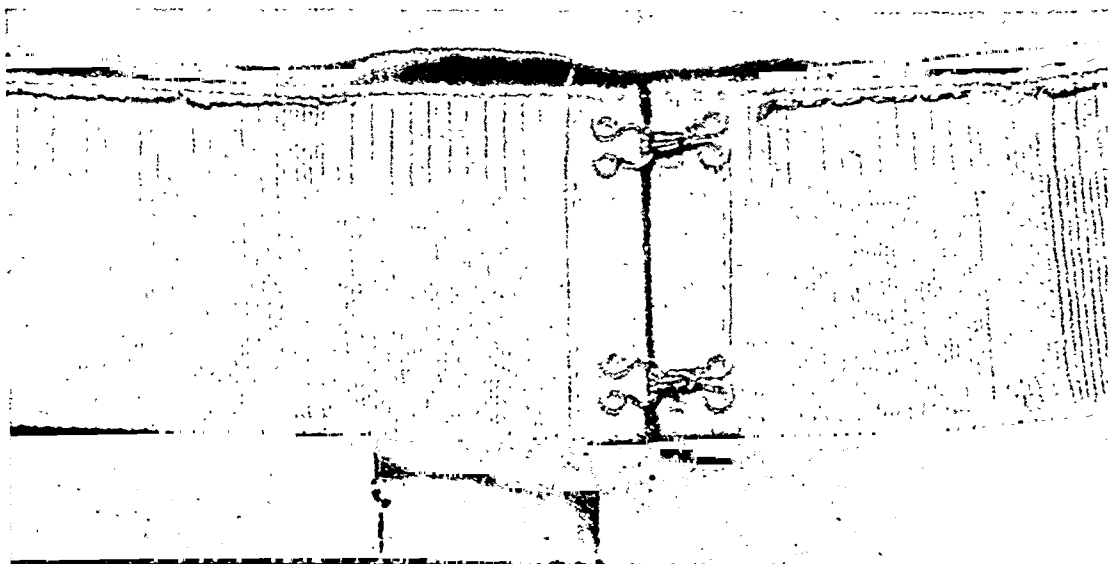
3

3. This illustration shows the top of the skirt cut with $\frac{1}{2}$ in. turnings, which are then tucked underneath the top of the petersham and sewn with felling, back stitch or machining.



4

4. Here the turnings on the skirt are cut a little narrower and folded down over the top of the petersham, and neaten with crossway facing.



5

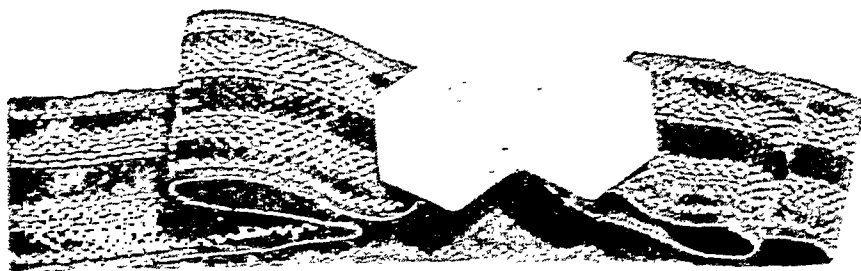
5. How a placket can be arranged in the seam of a skirt; the seam has an understrapping—that is, both pieces of material are sewn down on to a strip of self material with a wide edge stitching.

BELTS

Gay belts of carpet webbing can be made very cheaply; they will form an attractive addition to any woollen dress. The webbing can be bought at almost any drapery stores.

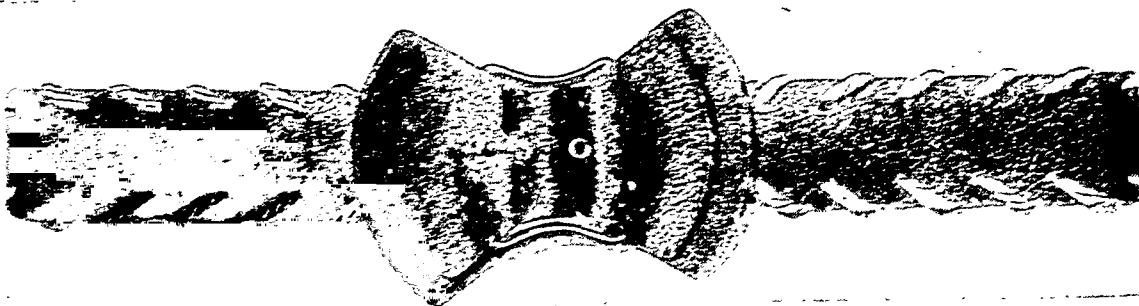


1. A belt of brown and orange stripes with a white wood buckle at one end; the other end is mitred to a point.



2. Multicoloured striped webbing forms this belt which is fastened with two wooden clips. As the webbing is so decorative the fastening must be plain.

2

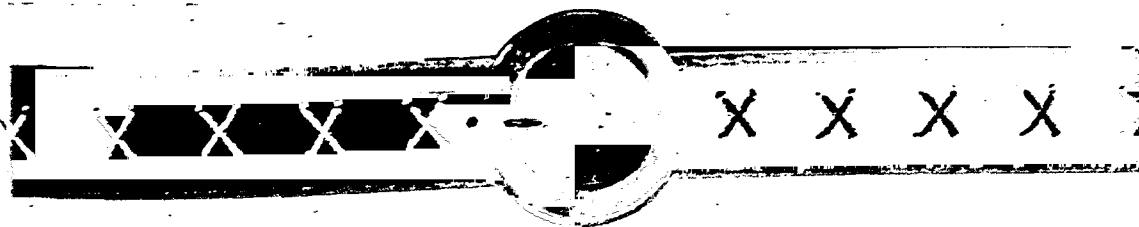


Old leather belts can be very successfully renovated by the methods shown here. A leather punch and coloured wools are required.

3. Punch holes at even distances along both sides, making the largest holes; thread thick wool through them and over the edge of the belt. The two rows of stitches must slope in opposite directions.

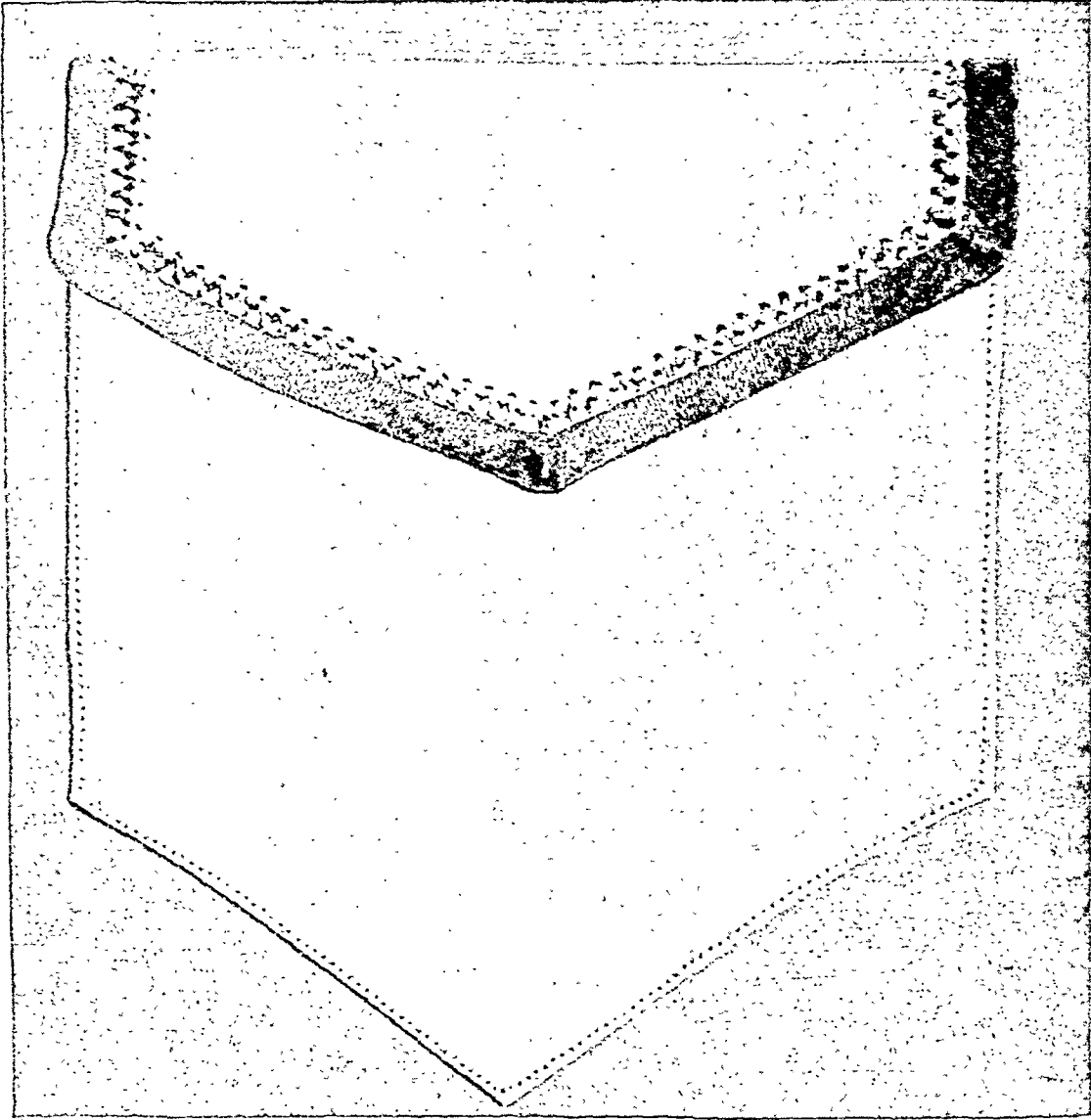
4. Another idea. Groups of four small holes are punched fairly near to the centre, and then thinner wool is worked in cross stitches.

4



POCKETS

It is often difficult to know just what to do with pockets so that they are an integral part of the garment as well as being entirely practical.



1

1. The sort of pocket suitable for a washing frock, apron or child's dress. An oblong with a triangle added at each end will give the pattern for this pocket. Cut it out, allowing turnings. Cut away the turnings round one point, and enough of the side to give the shape of the pointed turnover. Bind its edge with a colour on the wrong side, so that the binding will be right side out when the point is turned over. Neaten the ends of the binding,

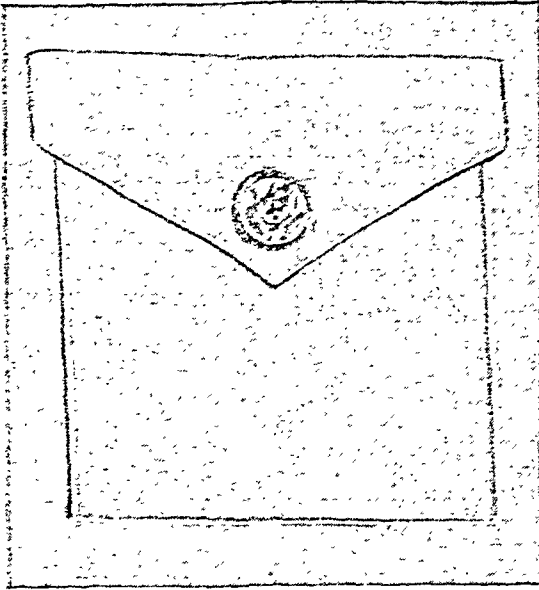
and add stitchery if desired. Mitre all corners with good shapes. Tack the remainder of the turnings on to the wrong side of the pocket, and tack the pocket on to the garment. Stitch by machine, leaving the bound upper part free to fold over. Catch the flap down at the points. Secure the top corners of the pockets to prevent them splitting and to prevent the weight of the pocket pulling or weakening the material.

POCKETS

continued

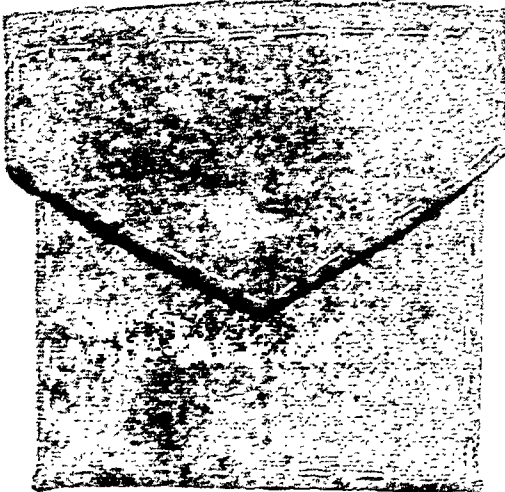
To make a tailored pocket with a flap let into the garment above the pocket, is a very difficult and tedious task for the average needlewoman, but there is an easier method resulting in a similar effect. Instead of cutting the garment, the flap is attached to the top of the pocket.

The method of making will, to a certain extent, depend on the material. The method described here will suit most cloth, but a very quickly fraying material will need to have the turnings round the pocket faced with binding to prevent them wearing away, and a piece of tape should be sewn on the wrong side of the garment behind the top corners of the flap. It would be a precaution to work two rows of stitching round the pocket on a medium-weight wool cloth.



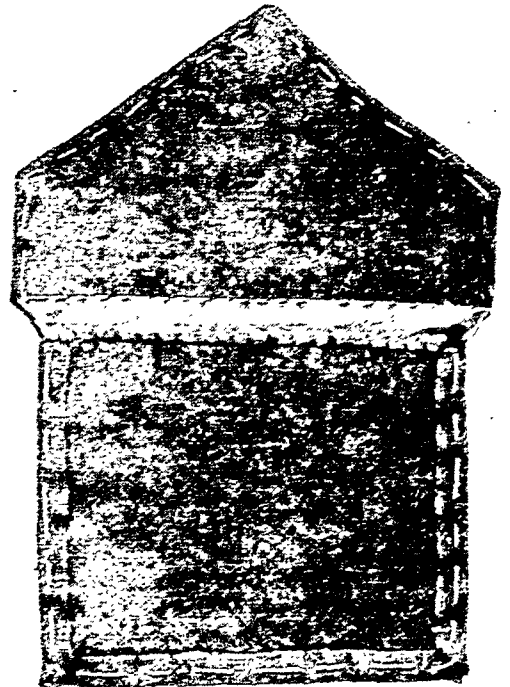
1

1. A pocket for a coat; the flap is attached to the pocket, and not to the garment. To prepare it cut a 5 ins. square of material, and tack $\frac{1}{4}$ -in. turnings on to the wrong side along three sides; the fourth side will be the top. Cut the pattern for the flap, and then cut it in material and lining; stitch them together, leaving the long side open. Turn right side out and tack the edges in a good shape, especially the point.



2

2. Lay the flap on to the pocket with all raw edges together and tack them together along the top.



3

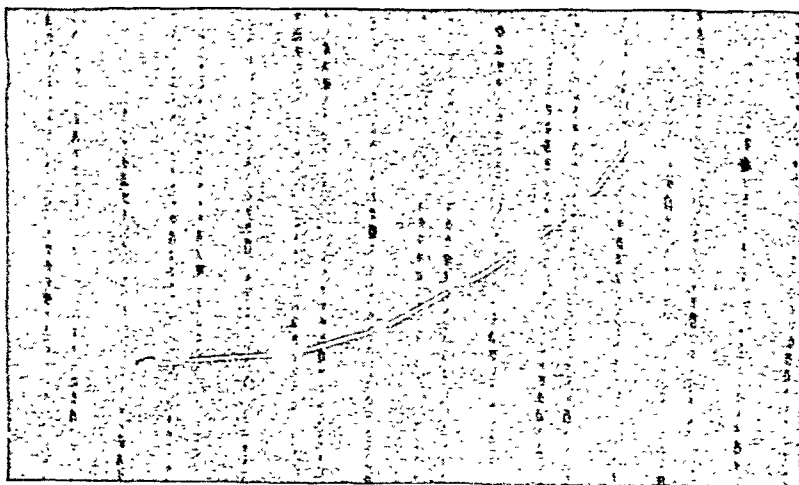
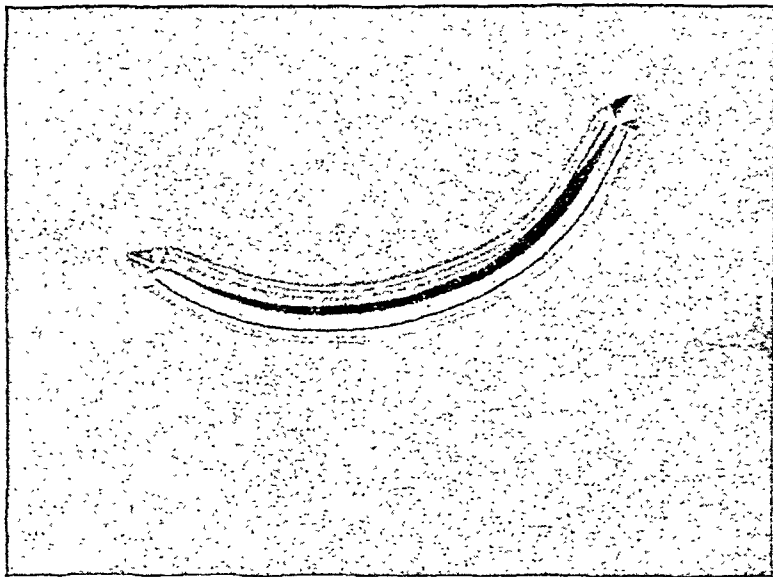
3. Fold the turnings over to the wrong side, tack and face with crossway. Place the pocket in position on the garment, lift the flap up so that the pocket can be stitched round, and then fold the flap down and slip-stitch its sides to the garment.

POCKETS

continued

1. This kind of pocket is called a jeated pocket; it is made on the same principle as a bound buttonhole.

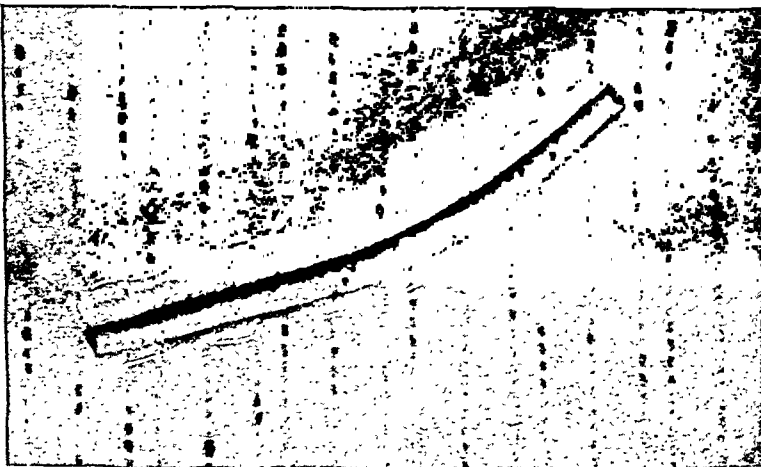
1



2

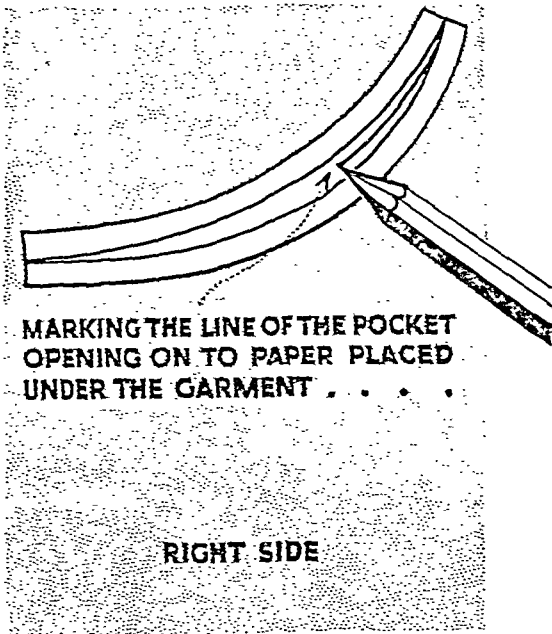
2. Mark with tacks the shape of the opening, and bind it as for a bound buttonhole.

3

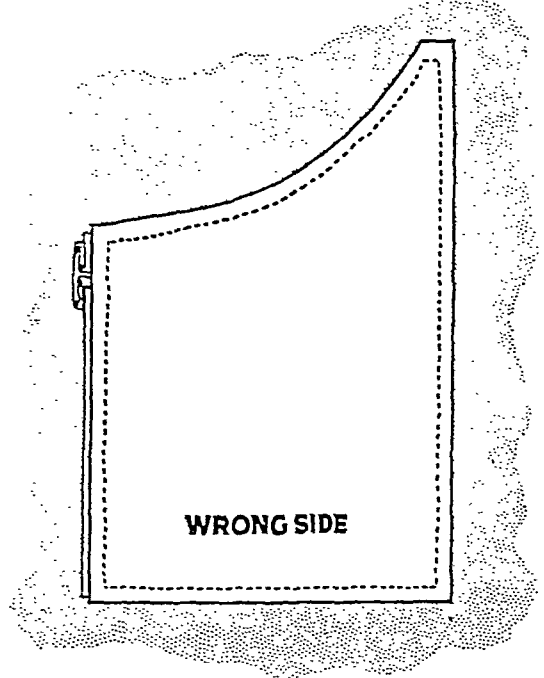


3. The binding for the pocket is carried out in exactly the same manner as for a buttonhole. (See Index.) Be sure to press well with a damp cloth before adding the pocket lining.

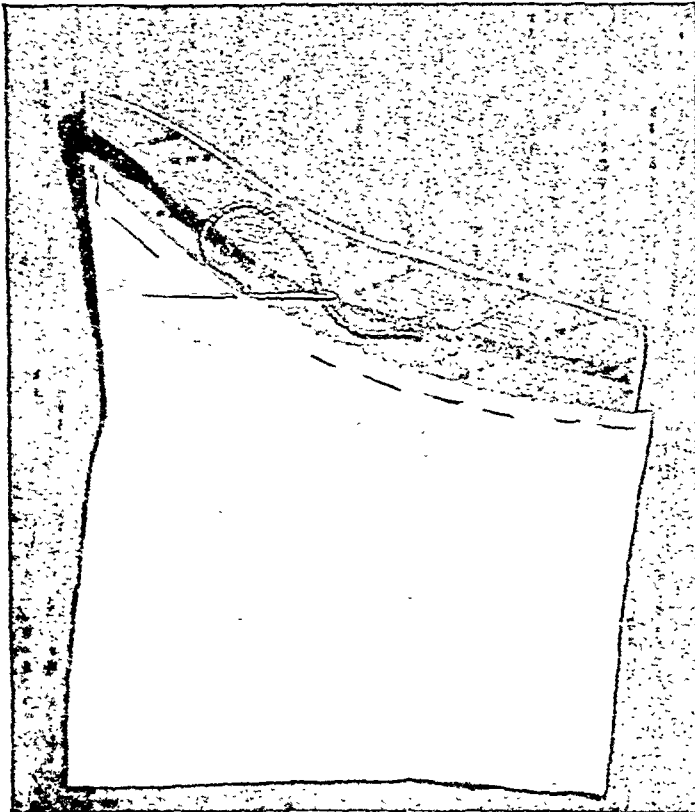
POCKETS *continued*



4



6



5

4. To obtain the pattern of the bag forming the pocket behind the bound opening, place a piece of paper under the right side of the opening and draw its shape; add the pocket shape of the bag below. Draw the shape of the opening on the pattern as shown here.

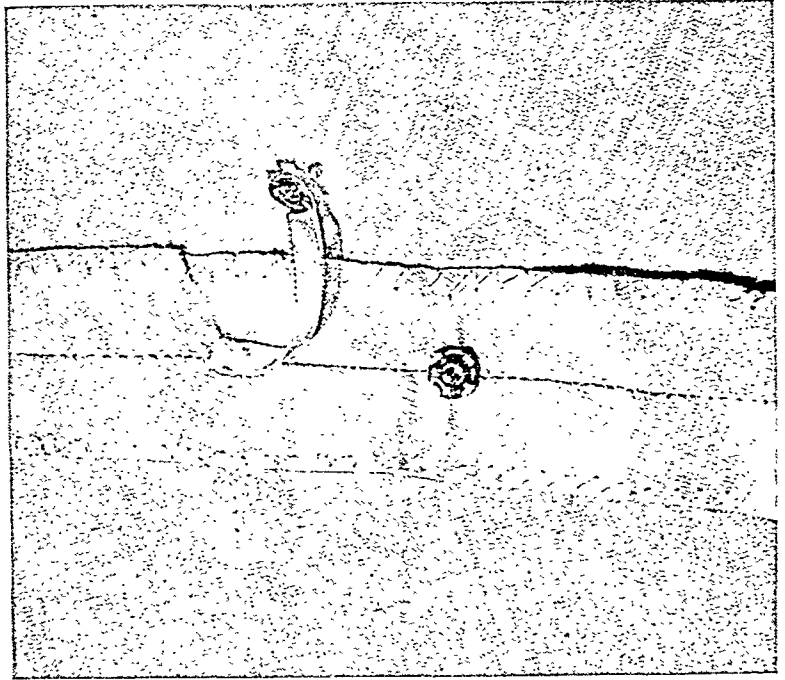
5. Cut this pattern out once in material to match the garment and once in thin lining, allowing $\frac{1}{4}$ -in. turnings all round in the lining. On the square of material, allow $\frac{1}{4}$ -in. turnings round the bottom and sides and $\frac{1}{2}$ -in. turning along the top. Tack the $\frac{1}{4}$ -in. turnings along the top of the piece of lining on to the wrong side, and place the fold just below the pocket edge, with both wrong sides facing.

6. Now take the piece cut from material, and place it on top of the lining, so that side and lower raw edges are together, and tack them. Tack and sew the top edge of the upper layer securely to the turnings of the upper half of the pocket binding. Sew very strongly round the pocket bag and neaten the turnings. Turn the work to the right side and work arrow heads at each end of the pocket and, if desired, a line of stem or chain stitch round the pocket. Press the work well.

SHOULDER STRAPS

It is as well for the needlewoman to know how to make various kinds of straps, because they are often required in the making of clothes.

1. End the discomfort of a slipping shoulder strap in this way. Sew a short length of narrow ribbon to the turnings of the shoulder seam; neaten the end of the ribbon and sew the smaller half of a press stud on to it. Sew the larger half of the fastener on to the turnings the length of the ribbon away.



2. A very good method for a strap to fasten the left-hand side of a double-breasted coat is shown here. A buttonhole loop is worked on the edge of the facing and a strap of double lining sewn at the armhole. Make a double strap by cutting a strip of lining 2 ins. wide and a little longer than will be required, stitch it in half to make a tube and turn it out with the aid of a pencil.

3. Turning the strap right side out. After stitching the strap in half, stitch across one end in either a point or a straight line. Pull the tube apart just below the stitched end, and push the end inside; take up the pencil and insert the blunt end into the tube. Proceed to push pencil and the end of the strap further and further down until it protrudes at the end and continue until the whole of the strap is on the right side, when the pencil can be slipped out.



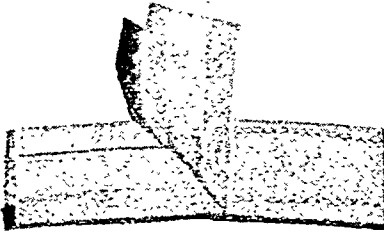
SHOULDER STRAPS *continued*

Bias binding bought on a card can be used to make shoulder straps. For each strap cut two pieces, each the length required, plus 2 ins. for turnings.

Tack them through the middle with wrong

sides facing, and edge-stitch them together to within 1 in. of each end.

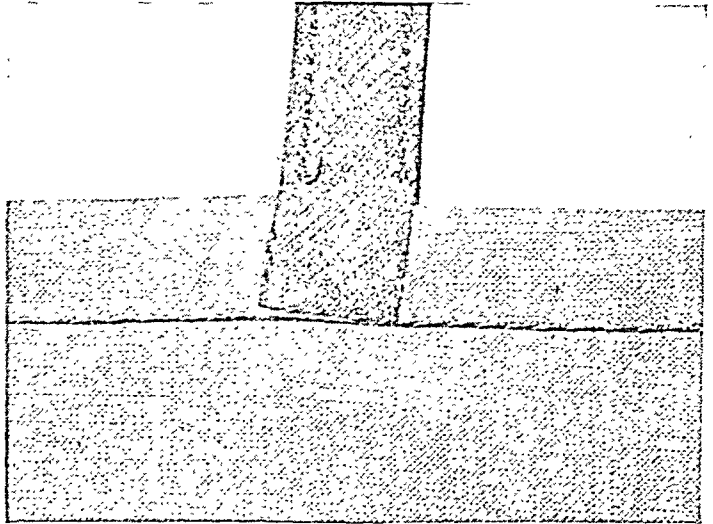
Slip the top hem of the garment between the two layers of crossway, and hem round the three sides of each.



1

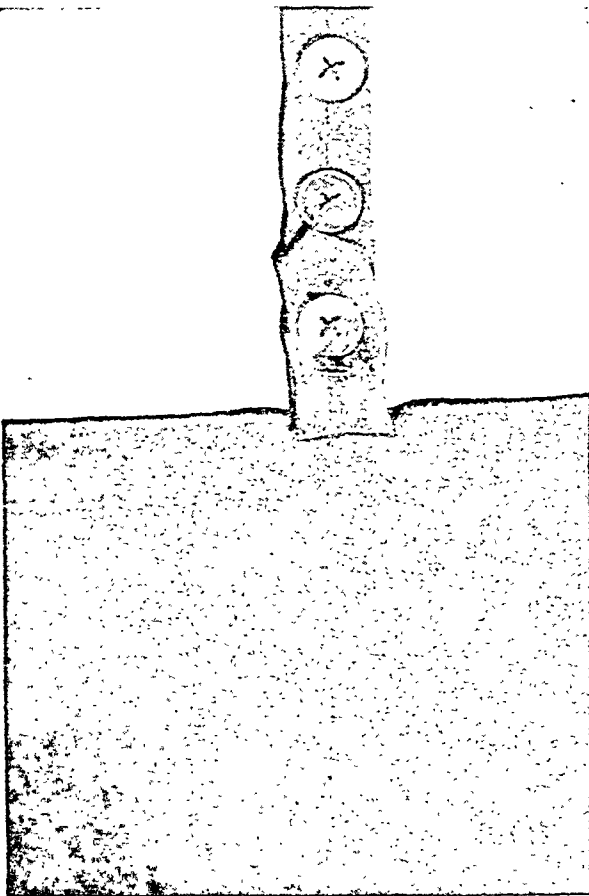
1. The bias binding strap.

2. The strap sewn on.



2

A slip, the length of which can be altered according to that of the dress, is easily made when shoulder straps are adjustable.



3. A glance at the picture will show how they are made; double material of the dress slip itself would be suitable. Prepare each strap by cutting material 2 ins. wide and the required average length plus 3 ins.; this will give $\frac{1}{2}$ in. turning and $2\frac{1}{2}$ ins. for additional length. Fold in half wrong side out, and stitch, taking $\frac{1}{2}$ in. turnings. Open out the turnings by pressing them between finger and thumb, then turn the strap on to the right side. Tack it with the seam down the centre of one side. Turn in one end straight, and the other to form a point, and press. There are two ways of fastening these, one is to work a buttonhole at the pointed end and the other is to work a loop to fasten over the button. Choose very flat pearl or linen buttons. Special thin pearl buttons are made for use on lingerie and these will be suitable for the strap fastenings. Sew the first button 2 ins. up from the front; another, 1 in. away and still another 1 in. beyond that. Sew the straight end to the back of the slip and work a flat buttonholed bar on the front where an ordinary strap would be sewn on. The strap threads through this and fastens on to one of the buttons.

PART IV

SIMPLE TAILORING

THE TAILORED LOOK

What are the points which go to make a well-tailored garment?

Here are a few with which the needlewoman should be acquainted :—

1. The right kind of material. This is just as important as good workmanship. The best work put on to the wrong kind of material will never make a well tailored coat or dress. Generally, closely woven wools should be chosen in preference to loose fabrics.

2. A well-cut pattern with well shaped seams, good curves and straight lines, is essential.

3. All seams must be strongly tacked, with the lines well formed.

4. The garment will need to be very carefully fitted, the seams being ripped and retacked until a satisfactory fit is gained. A little patience will be needed here.

5. Good pressing is one of the most important of all the tailoring processes. This is dealt with a little later.

6. Finishings must be done perfectly, buttonholes beautifully worked, lining put in to the exact tension (see page on linings), and pockets well sewn and placed.

Tailoring processes are carried out on material made of animal fibres, which, because they are hollow and scaly, can be modelled with heat and pressure to shape a garment. Although silk is an animal fibre all but the very heavy kinds are too fine for tailoring. Sometimes the heavier linens are made up into tailored suits. Four different animals supply wool for dress fabrics—sheep, goats, camels and alpacas, many of them being reared specially for their fleece producing qualities. After the fleece has been clipped, it is sorted into grades and scoured to clean out dust and some of the natural oil. It is the natural oil remaining in the fibres which makes new wool garments so hard to get clean in the first wash.

Some wool is spun without much preparation and is called “woollen” while other wool is carded, gilled and combed, turning it into a strongly twisted thread called “worsted.” Worsted is more expensive than woollen. Dyeing is done either before the wool is spun

or after and so we get terms of “died in the wool” and “piece dyed.”

After various processes to strengthen, thicken and shrink the cloth, it is given a softer surface; a pile is roughed up and then cut to give the desired texture. A good test for quality is to burn a piece of wool and if it turns to a bubbling paste, it is of good quality, but if, on the other hand, it flares there can be little doubt there is some cotton in it.

Some definitions of tailoring terms:—

1. Single-breasted; having only just enough wrap-over to take button and buttonhole fastenings, the line of buttons running down the centre front.

2. Double-breasted; having a much wider wrap so that the line of buttons comes well to the side of the centre. A second set of buttons may be sewn down the other side to give balance.

3. Link; having no wrap, the edges touch down the centre, the fastening is made by two buttons linked with a cord.

4. Chesterfield style; the buttonholes are not visible, being worked on a separate under-layer of the facing.

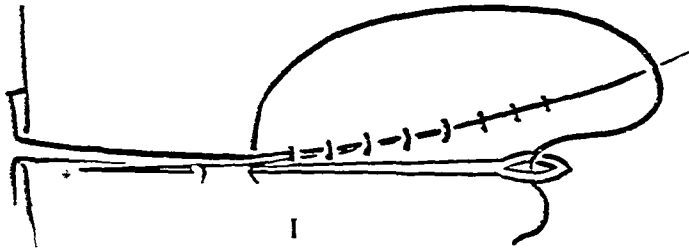
5. Eton style; short to the waist, and fairly tight fitting.

6. Norfolk style; having box-pleats from the back and chest lines running down to the waist where they are stitched into a band which has a flat basque below.

Another important point to remember in order to attain a well tailored appearance, is to choose material that will be suited to the style of the garment, and to carry out the work in methods applicable to the type of cloth. There is such a vast selection of woollen fabrics offered for sale, that it is only too easy to buy what attracts, rather than what is suited to the requirements. It is a good rule never to have a tailored garment unless good quality cloth can be afforded. The beginner would be wise to commence with a skirt, and then pass on to making a short, loose, summer coat rather than starting straight away on a winter coat of heavy cloth; in this way the processes of tailoring are learned in easy stages.

SIMPLE TAILORING

continued



A FEW USEFUL HINTS

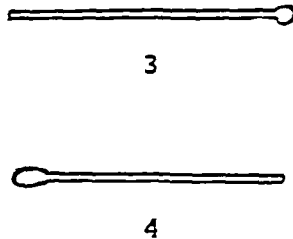
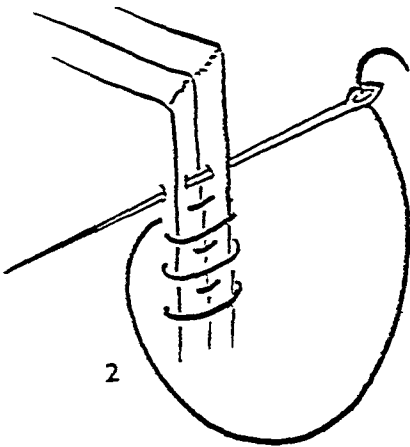
Tailors frequently use some stitches which are not used in dressmaking; each has its own purpose.

1. Renting. This stitch is used to join collars to revers when this process is being done by hand. The materials to be joined are laid side by side, right side up; sometimes raw edged if it is extremely closely woven cloth or else a narrow turning is tacked on to the wrong side first. Bring the thread, which should be fine sewing silk, out through the fold of the lower material, take it straight across and into the fold of the upper material, and bring it out of the same fold a little to the left, pass over to the lower fold and repeat the process.

Because the stitch is small and straight it will sink down into the thread of the cloth. Sometimes a human hair is used for the sewing.

Private stitching. To join one piece of material which has been stitched, such as a pocket, to another which has not been stitched. Small running stitches are placed over the machine stitching to look like one set of machining only.

Fine drawing. A kind of fine darning for tears in thick cloth. Tack the tear on to paper, wrong side up, so that the raw edges meet, and lightly darn in slightly slanting lines from side to side, not taking the needle through on to the right side. When finished, scratch the darn lightly to fluff up the material over the stitches.

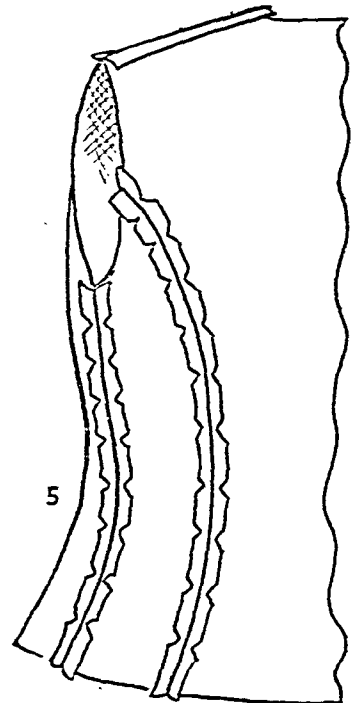


2. Stoating, for joining very thick cloth. Cut the edges level and hold them together, wrong side outward; take a fine needle threaded with very fine silk and oversew, picking up only half the thickness of the cloth from the wrong side. When finished, slightly fray the join on the right side.

3. Tailors' buttonholes are either cut with a small round hole at the outer end or else pear-shaped.

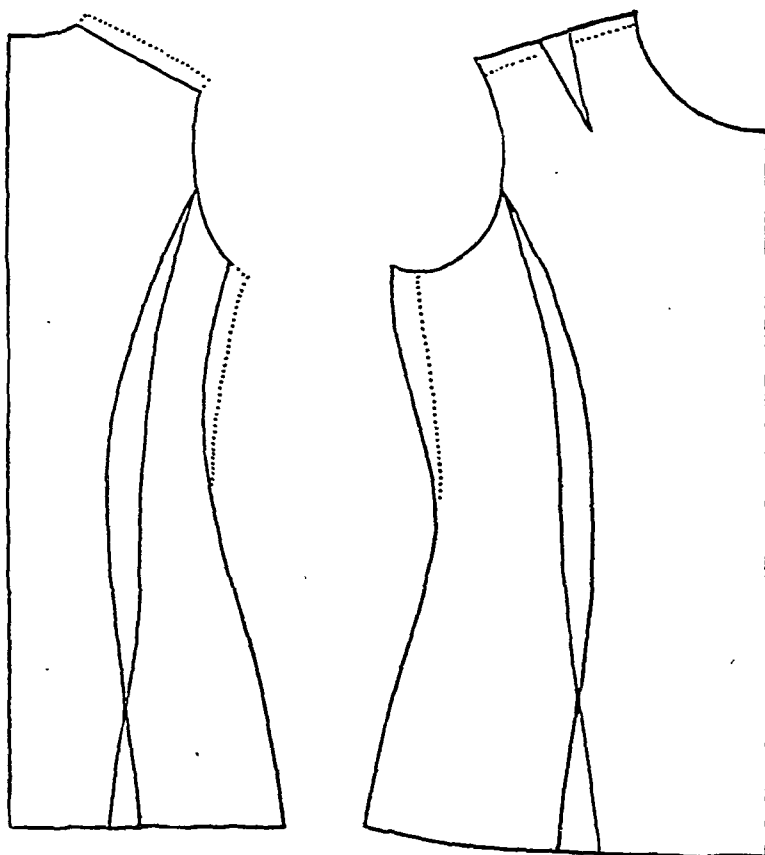
4. The buttonhole with round hole punched. A small corner is snipped off each side, making it pear-shaped. In order to get a very firm edge to a buttonhole, a tailor will sometimes lay a piece of buttonhole cord along the cut edge and work over it.

5. The seams of a bodice or sleeve which are very much shaped must be well notched, so that they will keep their shape and be sharply defined.



COAT PATTERNS

Coats not only need more shape and fitting than other garments but the material needs to swing in a different way. For instance whereas the shoulder seam of a dress comes practically along the top of the shoulder, the seam of a coat extends about 2 ins. further back, also the front is wider and the back is narrower.



Here is a draft of a costume coat based on the bodice block. The drawing shows clearly where the draft is altered. Trace the shape of the bodice block on to cutting-out paper; that ruled in squares will be best.

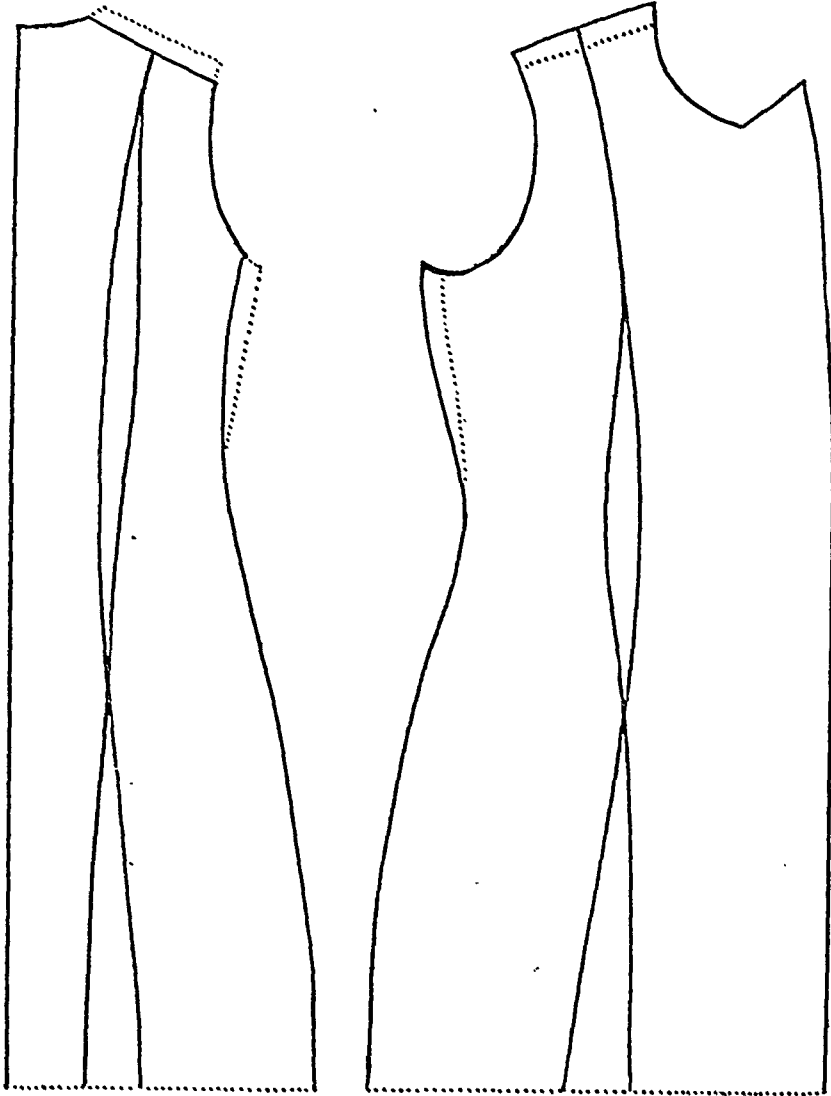
1. Take off $\frac{1}{2}$ in. from the back shoulder and add it to the front, shaping the new front shoulder line as shown.
2. Take off 1 in. from the back armhole, sloping it to the waist and add this 1 in. to the front armhole.
3. On the back pattern, mark the centres of the armhole, waist and hips, and connect these lines.
4. Mark a point $1\frac{1}{2}$ ins. to the right of the centre waist and $1\frac{1}{2}$ ins. to the left of the centre hip. Join these

points to the centre armhole. Thus there will be a pattern for a centre-back and a side-back which overlaps the centre-back at the hip in order to give a little more fullness.

5. Mark similar points on the front, and construct the pattern.
6. Add an extra 3 ins. to the centre front to give enough for a wrap over. Re-draw the neckline.
7. Construct a dart at the front shoulder. Mark the centre of the shoulder seam and draw a line 4 ins. long at right angles to it. Measure $\frac{1}{2}$ in. each side of the centre shoulder and connect these to the base of the line.
8. The centre front must be dropped 1 in. longer.

COAT PATTERNS

continued



1

Adaptation of the block to make a pattern for a three- or four-piece long coat. Alter the block pattern as for a coat and take down to full length.

1. From a point halfway along the shoulder line, take a straight line down to a point halfway along the waist and continue it down to the hem. This gives a guide line for the side-front seam. The seam gap is 1 in. wide at the shoulder; it meets at the bust and widens out to 2 ins. at the waist. It meets again at the hip and then overlaps, gradually, down to the hem. The amount of this overlap will depend on how much fullness is required in the skirt of the coat. An average figure will require about the proportion shown here. The back of the coat can be plain, or it can be seamed in a similar manner.

2. A-B=depth of collar (3 ins.).

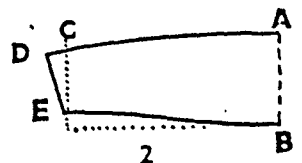
A-C=half length of neck of coat taken tightly.

D is $\frac{1}{2}$ in. down and $\frac{1}{2}$ in. out from C.

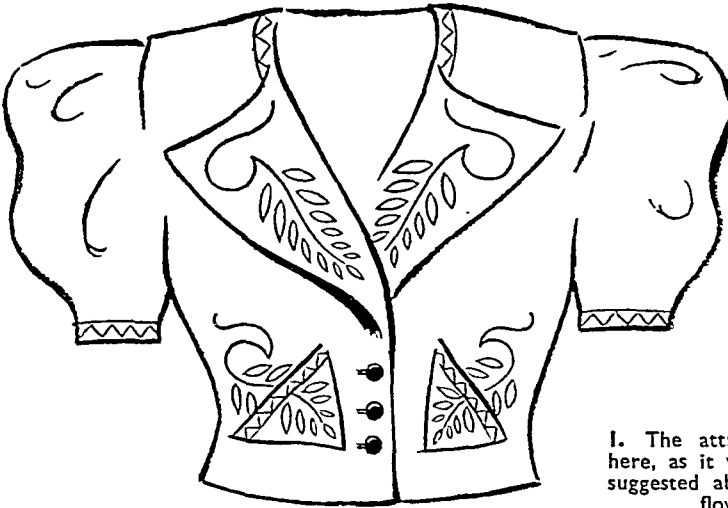
E is $\frac{1}{2}$ in. up from line B.

Connect A-D-E-B.

The dotted line is the centre back.



EMBROIDERED COAT

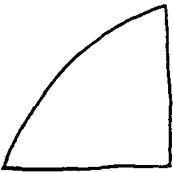


This little peasant style coat will look well in any firm cloth, either wool or cotton. Wool is more practical for general purposes because linen creases so quickly and must be constantly pressed to keep it fresh and crisp. Blue or black felt embroidered in brightly coloured wools would be ideal, no lining is necessary for felt.

1. The attractive little coat illustrated here, as it would appear if made up as suggested above and embroidered in a flowing design of leaves.

2. The pattern is made from the bodice block; trace this on cutting-out paper and adapt the back for the seam running from shoulder to hem, as in the last coat pattern. Do not alter the side seam at the armhole, but flare it a little more from the hip down. The front side seam is flared to match the back. The dart is constructed by finding the centre of the half front waist line and drawing a vertical

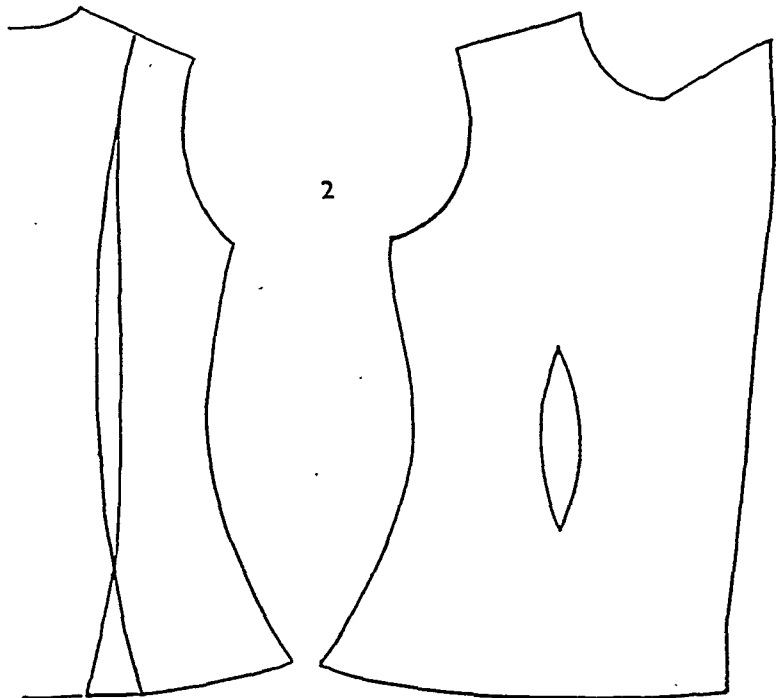
line 4 ins. above and 3 ins. below; then from points $\frac{1}{2}$ in. from either side of the line at the waist, draw curves meeting at the top and bottom of the vertical line. The highest point of the rever is 4 ins. out and rises 2 ins. from the centre front neck point. Add 2 ins. to the width at the hem and connect the top of the rever as shown in the diagram. Curve the bottom of back and front.



3

3. The pocket pattern is very simple. Draw two lines, both 5 ins. long, at right angles to each other and connect the ends with a slightly curved line.

The sleeves. For these, construct a block for a two-piece sleeve as given for pyjamas. Consider the length required and cut to that length. Adapt the top as for the sleeve with large top (see Index).



2

CAPES

The tall, slim figure always looks well in a cape. A style giving a slim fit over the shoulders, and plenty of fullness at the lower part, can be very graceful. Only good quality materials should be chosen, so that the fullness hangs in deep, heavy folds. A cheap cloth will not hang closely enough to the figure for good style.

1. A useful pattern for the ever-popular cape. It is made from the bodice block and as it is so wide at the hem, allow plenty of paper to cut it. It will be quite easy to copy the curve over the shoulder and the sloping line if you work on squared cutting-out paper. The diagram shows the adaptation from the bodice block. A shaped yoke can be cut in much the same way as the yoke in dresses and blouses (see these adaptations). 1 in. is added to the centre front to give a small wrap for fastening. A sleeve opening, if made, must run to the warp thread of the material.

2. A pattern for the collar worn on capes, known as a "storm" collar. This is semi-circular in shape, rather wider than the ordinary coat collar, and it will stand up against the neck when required.

A draft for a storm collar for the cape.

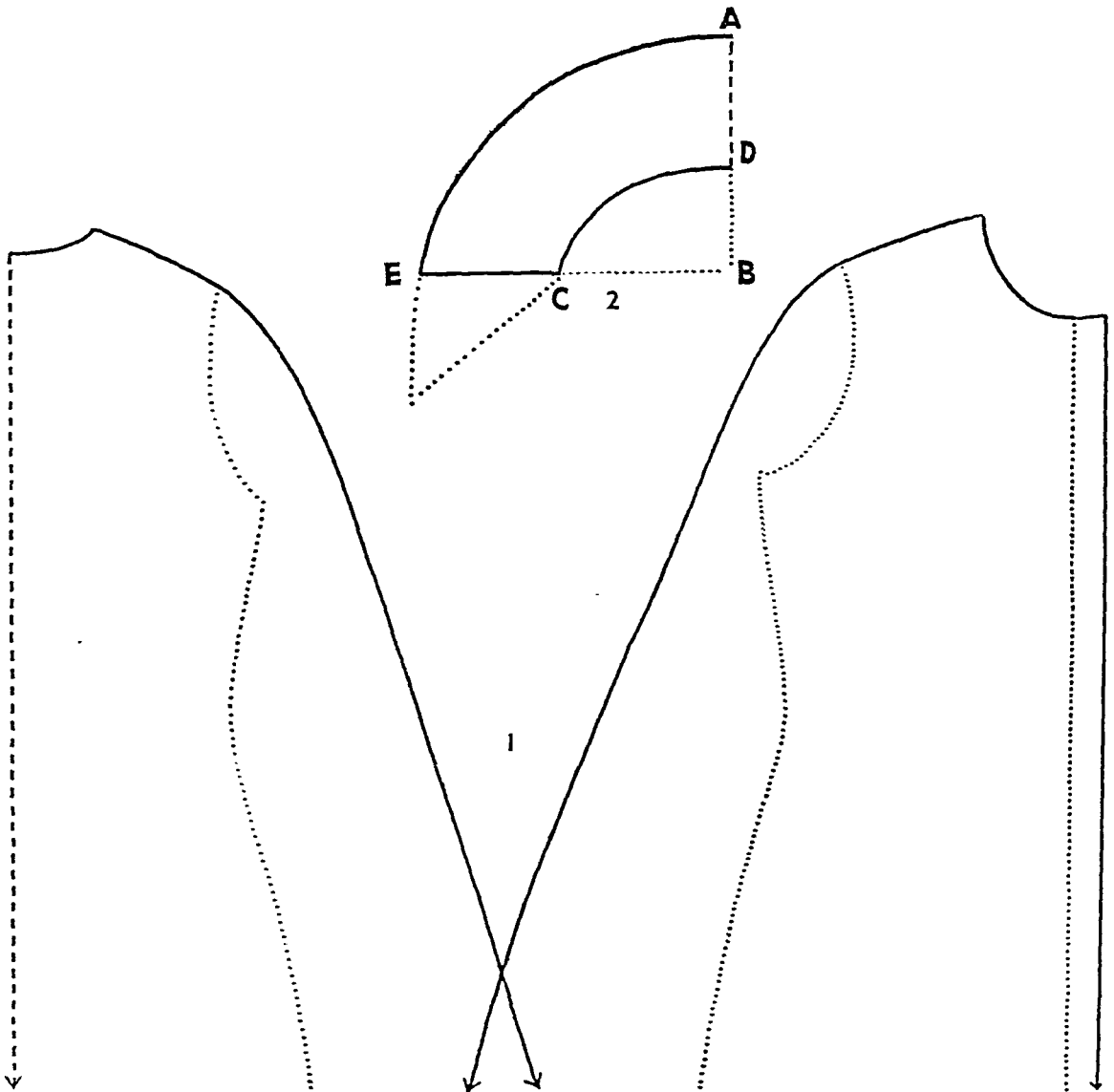
A-B=depth of front neck plus width of collar.

B-C=length of half neck of cape.

C-E=width of collar.

The broken line from A-D is the centre back neck.

The end of the collar may be shaped in a long point; the dotted outline shows how this can be made.

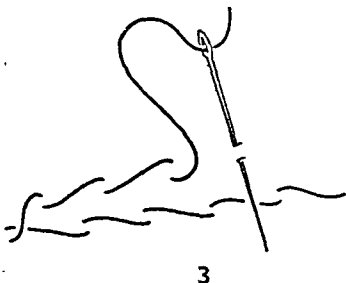
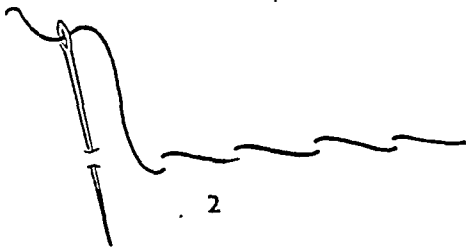
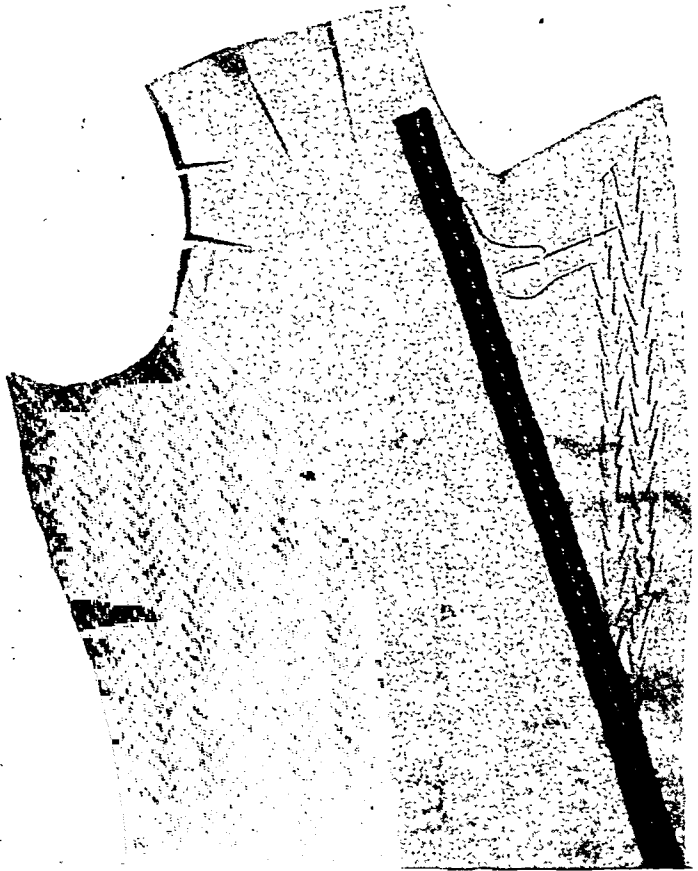


REVERS

1. The canvas is cut the same way of the thread as the coat. Up to the turnover of the rever it is the width of the facing, but beyond that it widens out in a curve to the armhole. Note how the canvas is slit at the armhole and the shoulder, to prevent it straining the garment. Mark the position of the fold of the rever and run a piece of black tape along this fold, which is nearly on the cross of the material, to act as a bridle to prevent the garment and the canvas stretching. Pad stitch the canvas to the rever to keep them together.

2. The first stitch in pad stitching. Pick up only a thread or two of material under the canvas, holding the work well over the hand all the time.

3. The downward row of pad stitching. The work is never turned for this second row. Note the turning stitch at the top.



Rows of machine stitching will give a collar and revers a well-tailored appearance. It is important that the rows are carefully marked or worked with the aid of the quilter foot. See index:

If the material is already fairly stiff and of firm cloth, it will not be necessary to have an interlining, because the stitching will add a certain amount of stiffness.

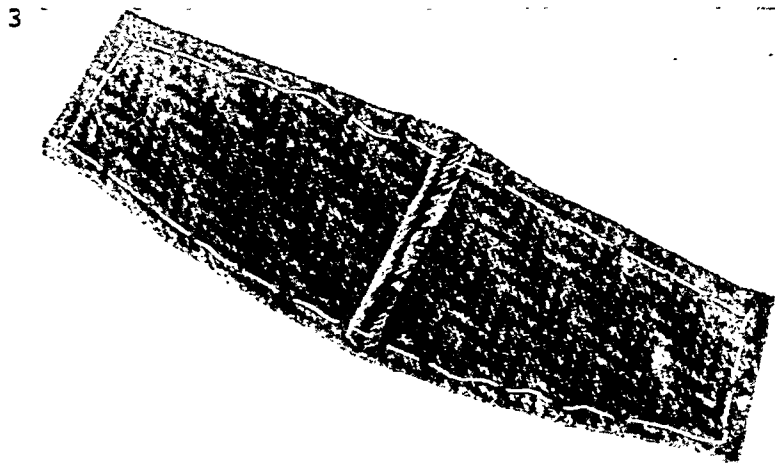
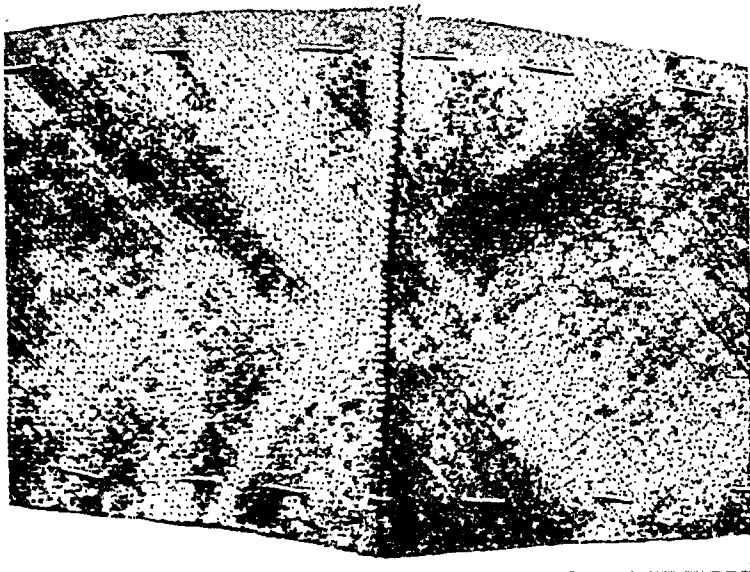
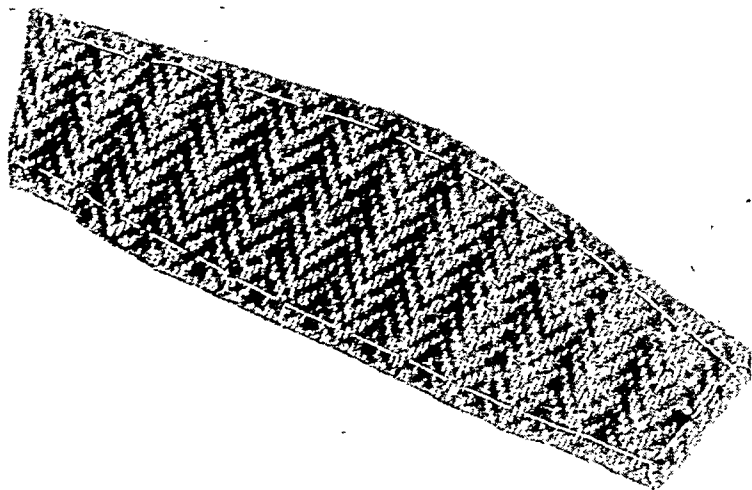
With careful manipulation of the stitch and tension, this stitching can be done in thick silk. A larger stitch will be required and a thicker needle than the one used for ordinary sewing. Experiment on spare material until the right tension and stitch are found.

Another attractive idea for revers, is to make that side of them which folds outward of either different cloth or in a darker tone of the same material as that of the dress.

USING CANVAS FOR COLLARS

Canvas is used in tailored garments to give resistance to wear, that is, to prevent those parts where it is inserted from losing their shape. Linen canvas is best, although it is a little more expensive than cotton, because it does not lose "body" during wear.

The usual parts of a garment to be reinforced with canvas are revers, collars and cuffs. In the revers, the canvas is usually cut with the way of the material matching that of the garment, but in collars and cuffs it is usual to cut it on the cross.



1. How to prepare a collar and its canvas. The upper collar (for draft, see Index) is cut on the straight of the material in one piece, but the canvas and under collar are each cut in two crossway pieces, joined at the centre back with a slightly concave seam.

2. The canvas interlining, seamed at the centre back.

3. The under collar is cut like the canvas and the seam pressed flat.

LININGS

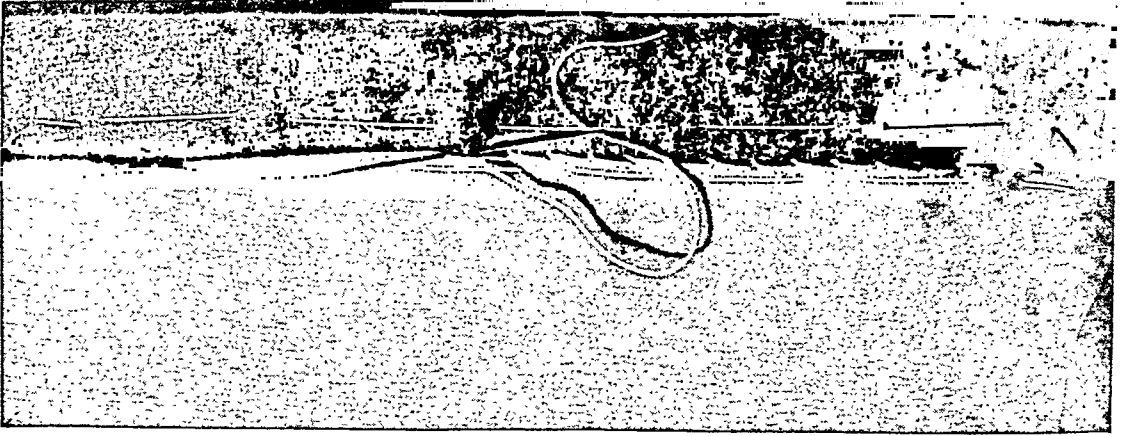
The art of putting in a lining is to get it not too tight and not too loose. The best material to use is silk, real or artificial; there are some good artificial silks, satins and crêpes-de-Chine which wear very well and are also cheap. All coat seams must be pressed first.

The easiest way for the amateur to line a coat is to cut the lining from the pattern, marking carefully the position of the edge of the front facing, and then to stitch it together about $\frac{1}{8}$ in. outside the fitting lines (so as to get the lining a little larger) and to leave $1\frac{1}{2}$ in. turnings

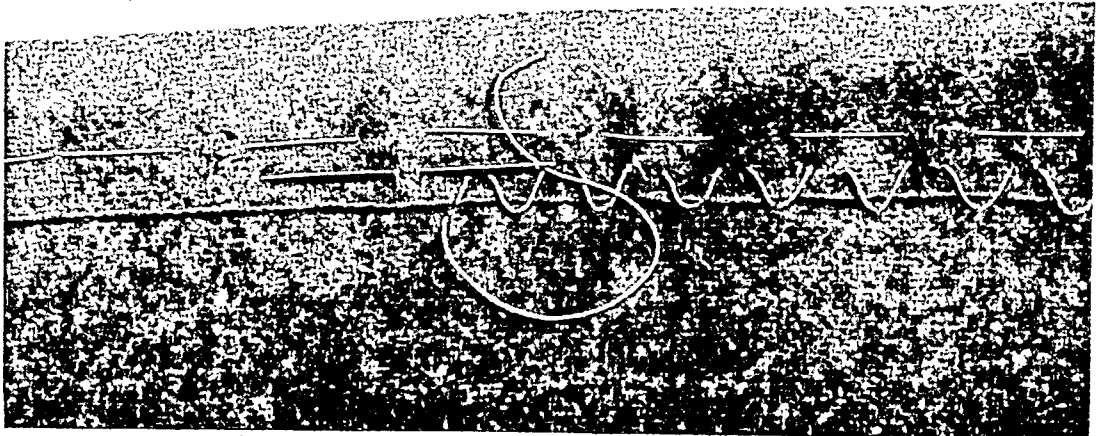
beyond the line of the facings and the bottom hem.

Tack $\frac{1}{2}$ in. turning round the back neck and fronts, and press, being careful not to stretch the lining down the fronts.

Begin to put the lining in by pinning the centre back neck to the centre back neck of the coat, then pin the shoulder seams and armholes together. Next pin side seams and lastly the fronts; be sure the lining is a little looser than the coat across the fronts and down the front facings.



1. Slip stitch the lining in.



2. Catch stitch for hem.

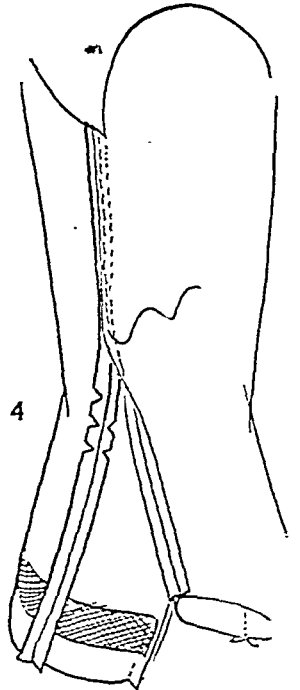
LININGS

continued



3

3. The hem of a coat will set well if it is turned up once, and either herringbone or catch stitch worked over the raw edge. The lining is hemmed up on to itself and not attached to the coat at the bottom. Of course this will not do for a fraying coat material. Prepare the hem of the coat in the same way but turn the bottom of the lining up to a line about $\frac{1}{4}$ in. above the bottom of the coat, and slip stitch along so that the lining will protect the hem of the coat. Great care must be taken with this process to see that the lining is not so tight that it makes the coat bag nor so loose that it hangs below the coat. Stitch in the coat sleeves. Sleeve linings are easy to put in. Stitch up the lining and press seams in it and the coat sleeves. Keep both sets of sleeves on the wrong side.



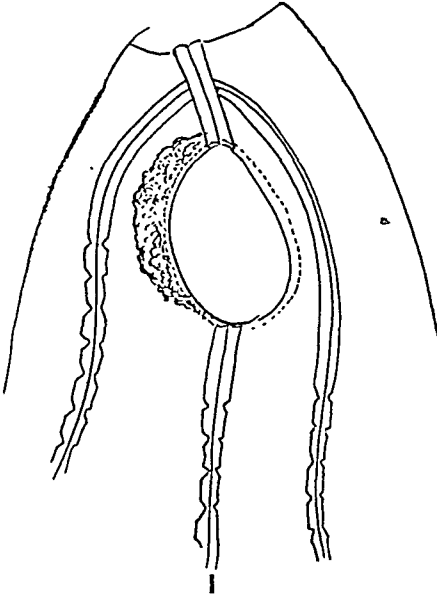
4

4. Attach the seam turnings of the lining to the seam turnings of the sleeve, then turn the lining so that it is on the right side and enveloping the coat sleeve. The bottom of the sleeve should have been turned up over a piece of crossway canvas and secured with loose catch stitches. Slip stitch the lining round the wrist and then turn the sleeve on to the right side of the garment. Bring the lining up and over the turnings of the armhole, fold a turning to the wrong side and slip stitch on to the machine stitches round the armhole.

PADDINGS

One of the chief features of difference between a professionally well-tailored coat and an amateur's effort, is the way the tailored garment

is built up; in other words, the tailor compensates for, or counterbalances any abnormality in the figure. A hard, sharp shoulder is smarter for a coat than is the soft dress shoulder, therefore, the tailor builds up the shoulder line with a padding of cotton wool. When the side of an armhole sags in, he will sew a roll of padding round the inside turnings.



1. The padding round a back armhole.

2. Round-shouldered figures often need padding at the back armhole, either all round or else halfway from the shoulder seam. Let the padding, which can be wadding, taper off gradually.

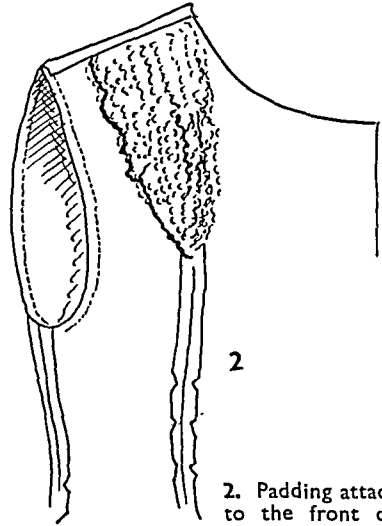


2

PADDINGS

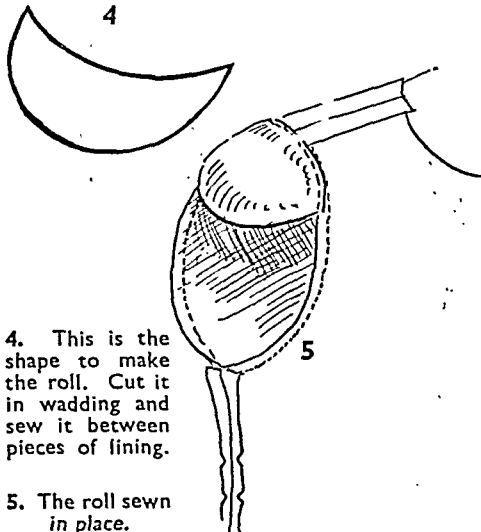
continued

1. A round-shouldered and stooping figure may need padding at the front shoulder dart. A layer of wadding tacked to the seam will be enough.



2. Padding attached to the front dart.

3. Most shoulders need a little padding at the top of the armhole, sloping shoulders will need more than square ones; the exact amount will be found by experiment. A certain amount of padding will be required to keep large topped sleeves in good shape, and the necessary amount will depend on the size of the sleeve top. For some, a piece of peter-sham sewn round the top of the armhole will do. A puffy-topped sleeve will need a padded roll.



4. This is the shape to make the roll. Cut it in wadding and sew it between pieces of lining.

5. The roll sewn in place.



TURNING GARMENTS

Garments made of good material will repay the time spent in turning them. Coats, suits, costumes and heavy wool dresses will turn successfully. Remove all buttons and other fastenings, petershams, buckles, canvas, etc., and unpick all the seams. Before unpicking pleats mark the folds with strong cotton so that it will be easy to tack them again. Either wash or have the pieces cleaned and pressed, and the turned garment will look as good as a new one.

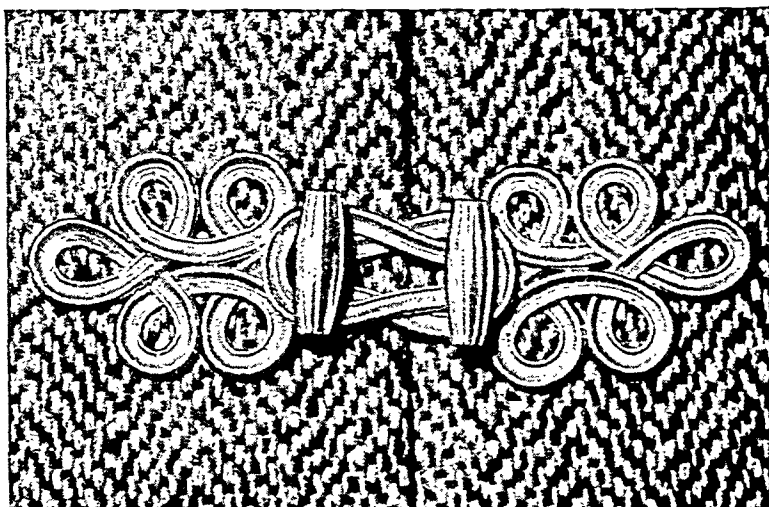
Merely cutting through the seam stitches will not be enough; all old cottons must be removed so that they cannot work out of the new seam.

Look over the garment for holes or thin

places which must be repaired before seaming. Remake any pleats that were in the original garment and sew on pockets, remembering to turn these also. From this point commence to make the garment as though it were a new one, re-seaming it along the original lines.

Before turning up any hems try the garment on, to see whether it has shrunk during the cleaning and pressing processes and adjust the length accordingly. Old trimmings such as buttons, buckles and belts can be replaced with new ones to further the impression of it being a new garment. Dresses of reversible material could be dyed a different colour before being re-made. When unpicking seams take care not to stretch the material.

1. Old buttonholes will present the greatest difficulty because they will be on the wrong side when the garment is re-made. This will not matter greatly on a double-breasted coat because in any case the buttonholes will be under the wrap. But for a single-breasted style some means of hiding the cut must be devised. Perhaps the best method is to darn it invisibly like a cloth tear (see Index), and if possible fasten the garment with silk frogs to hide the old buttonhole.



1

2



2. To make new buttons covered with the same material as the garment, purchase some of the metal moulds illustrated here, which are clipped together. Cut a piece of material a little larger than the top of the mould, run a gathering thread round it near the edge, and draw it up over the metal top. Fasten off the thread tightly, and catch the edges of the cloth across the back of the mould at intervals; slip the disc over, with the prongs of the top passing through the slots, and press the prongs outwards and downwards firmly. There is a small shank in the back disc with which to sew the button on.

PART V

UNDERWEAR

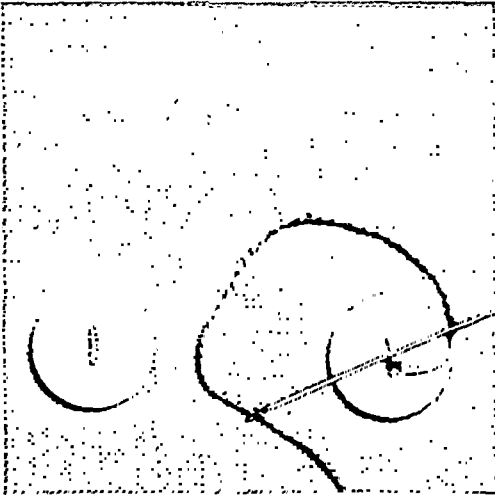
SEWING BUTTONS ON LINGERIE

The first purpose of buttons on lingerie is purely practical; decoration is seldom considered. There are various types of buttons for this purpose; plain linen without holes, linen with holes, rubber and pearl buttons.

When choosing buttons consider if the

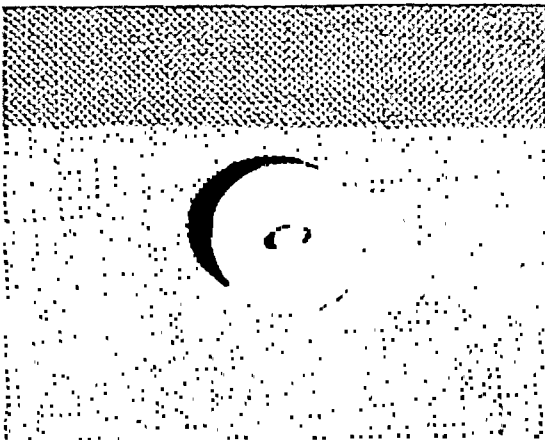
garment will be laundered entirely by hand, such as fine silk underwear, or if it will be passed through a wringer.

The former may have pearl buttons, and the latter linen or rubber, according to personal preference.



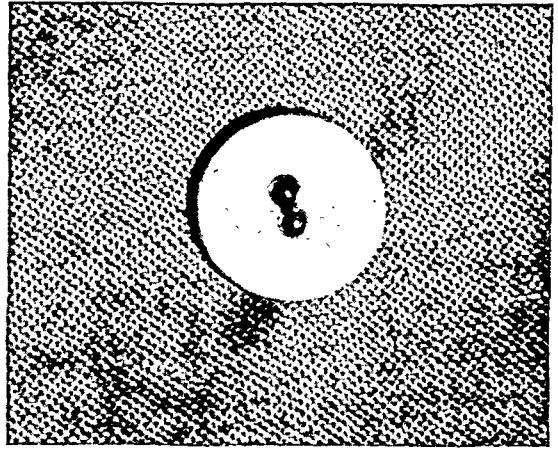
1

1. Plain linen buttons. Sew down with several strands across the middle; then blanket stitch over the strands to protect them.



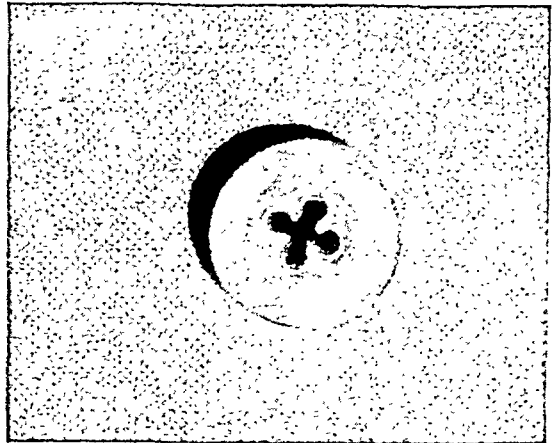
2

2. A very good way of sewing on a two-holed button which will be subjected to a lot of strain, i.e., shoulder straps. Cut a short length of fine elastic. Pierce a hole in the garment with a stiletto, being careful not to crack the threads of the material. Thread the button on to the elastic, pass the end of this through the hole and secure strongly on the wrong side.



3

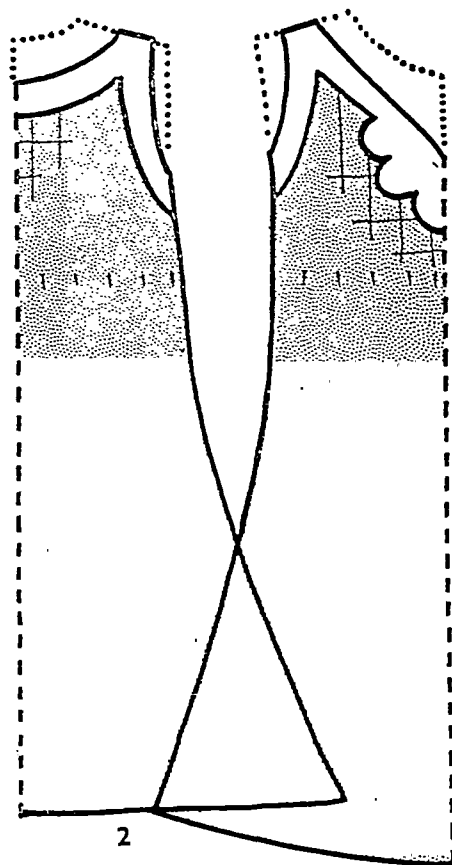
3. The usual method of sewing on linen buttons having holes. Sew them on securely with several stitches of double thread, leaving them slightly loose. Bring the thread up to the right side under the button, and make a shank by twisting it round and round the stitches until they are full. This allows space for the thickness of the buttonhole.



4

4. To sew on a four-holed pearl or linen button. Work through the holes in pairs, taking the stitches in alternate directions, making a neat cross. Wind a shank at the back of the button.

A NIGHTDRESS WITH A YOKE



1. The sleeveless basic block is used for this pattern. A dainty lace yoke decorates the top, and from it run lines of single drawn-thread work to pattern the bodice. Ribbon is threaded through slots, and ties at the back. A good quality crêpe-de-Chine or washing satin should be used.

2. The diagram shows how to make the pattern from the block. The yoke is laid on, and the paper cut away as described in the pages on pattern making. The side seams are flared from below the hips.

3. Another suggestion for the top of a nightdress; the revers will wrap across the front and button, to give a high neck and collar.

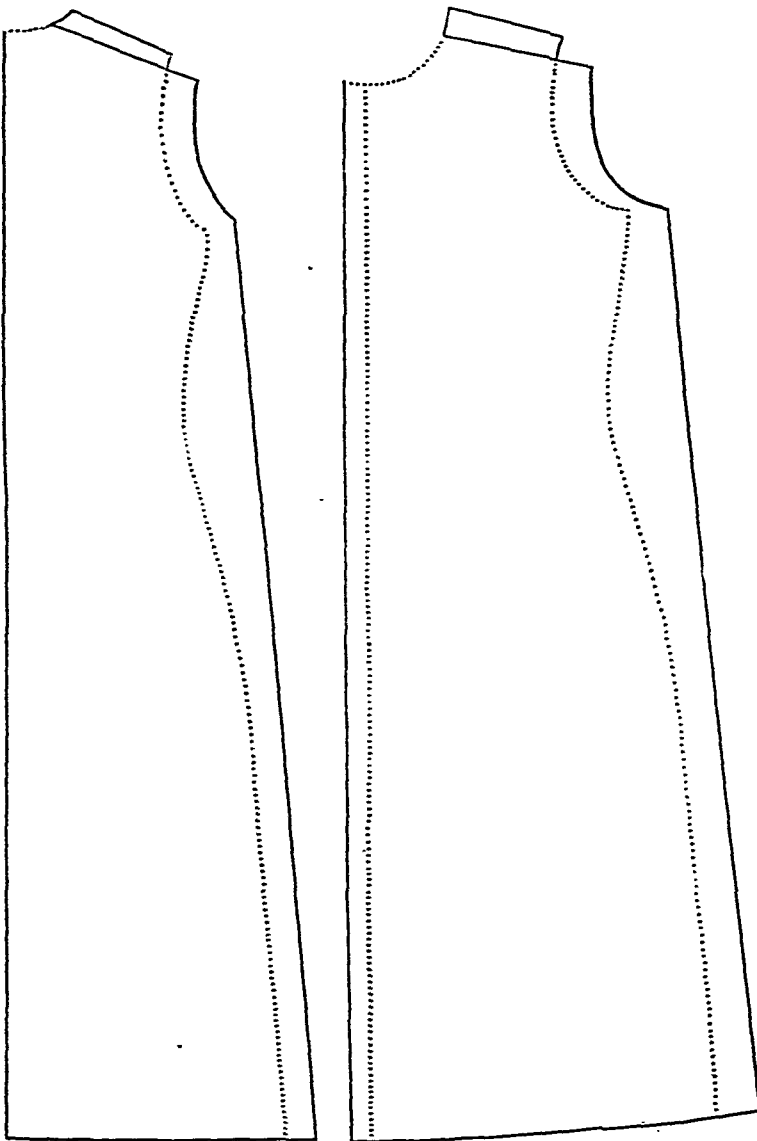
NIGHTDRESS

continued

This style is suitable for winter wear. It has a saddle shoulder, extra width in the body, a front opening and bishop sleeves set into cuffs. (See Sleeves for pattern.)

A SHORTER NIGHTDRESS

with frilly collar and capes over the arms. The sketches at the side give suggestions for adapting the block to make the pattern.

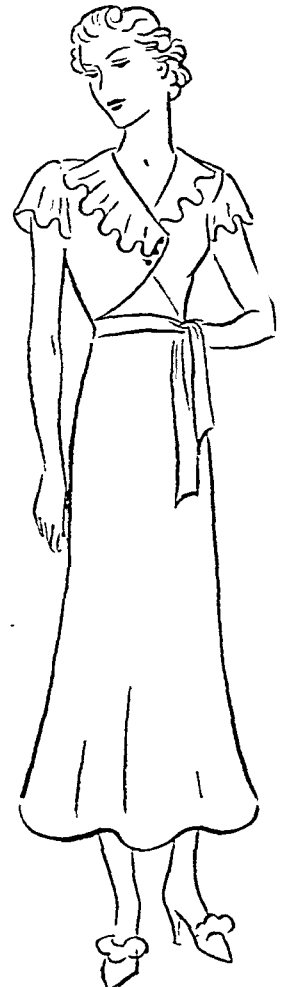
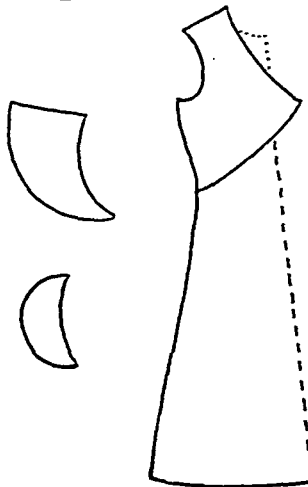


1

2

1. The back. Take off the saddle shoulder, extend the shoulder seam and armhole $1\frac{1}{2}$ ins. and draw the new armhole. From the new lower armhole point, draw a line down the side parallel to the old side seam; this may be straight, as in the diagram or following the curved line of the block.

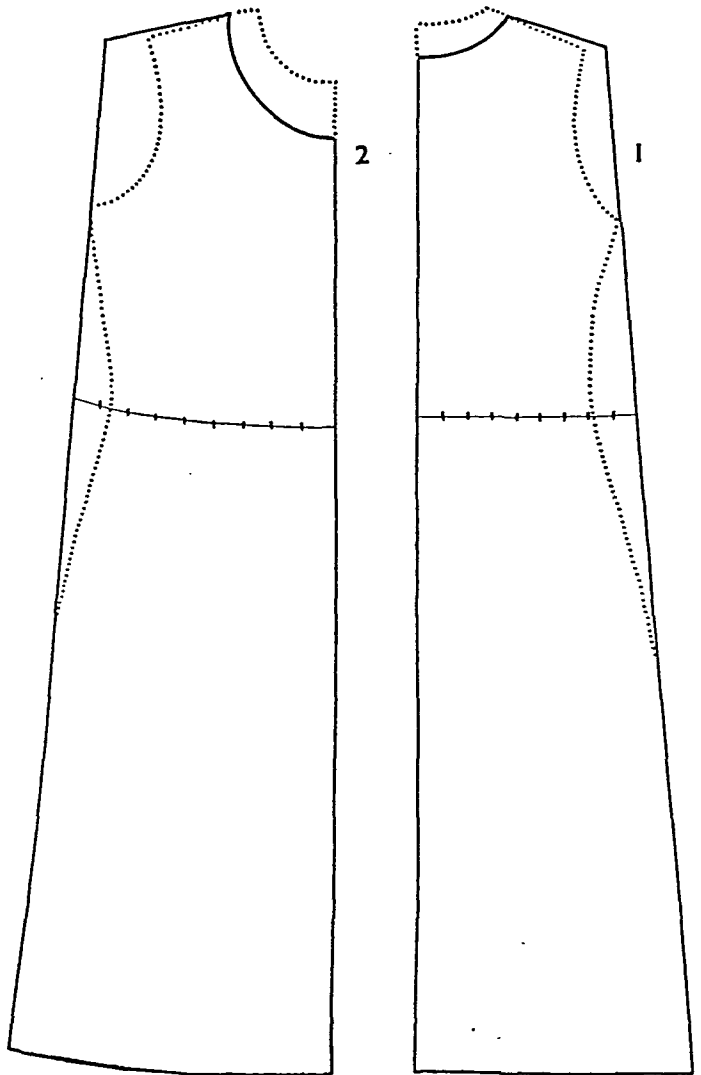
2. The front. Treat this in the same way, extending the centre front 1 in. for the wrap-over fastening.



NIGHTDRESS

A sleeveless nightdress, with ribbon threaded through slots along the waist.

The open sides of this attractive nightdress are trimmed with slightly gathered lace. The lace at the neck is pulled up only just enough to allow it to turn back without looking frilly. Work the ribbon slots as bound buttonholes, hemming the binding on to the wrong side instead of facing it. A substantial satin ribbon should be chosen and enough left at the ends to tie in a bow. A washing silk will make up the nightdress best, but a soft mercerised cotton would be a good second choice.

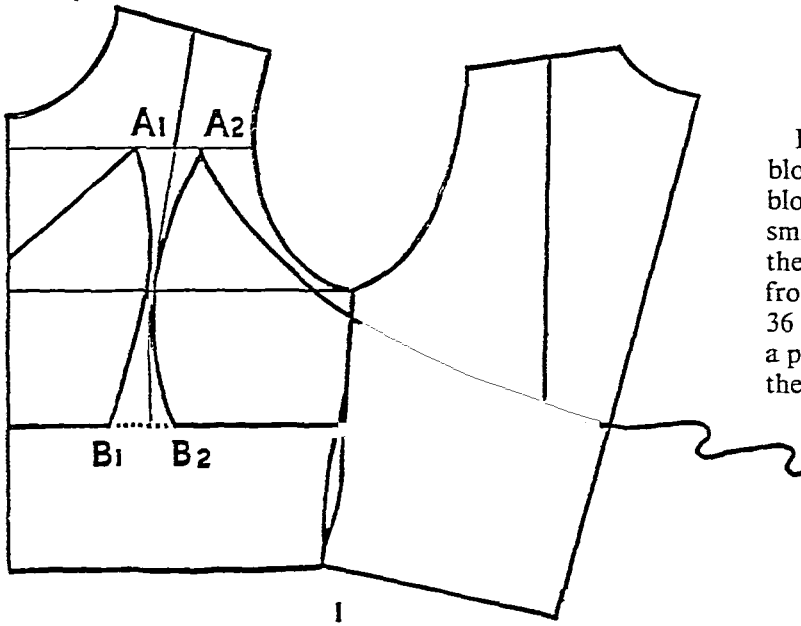


1. The back. Deepen the neck as required. Take the lower shoulder point out $1\frac{1}{2}$ ins. and draw the new shoulder line; connect the new lower shoulder point to the hip. Mark the positions of the slots along the waist line.

2. The front. Deepen the neck line and extend the shoulder to match the back. Connect the shoulder point with the hip and mark the slots along the sloping waist line. When making up this kind of nightdress the side seams are joined from the bottom up as far as the original armhole.

BRASSIÈRES

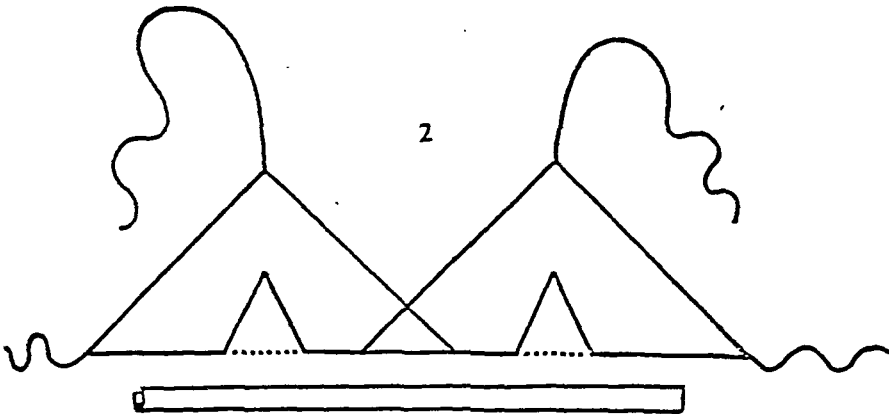
Before adapting the bodice block to make brassières, the block must be made a size smaller. Turn $\frac{1}{2}$ in. in all down the centre back and the centre front; so that a pattern for a 36 in. bust, for instance, becomes a pattern for a 34 in. bust to make the brassière.



1. A brassière pattern for a medium-sized bust, that is from 34 ins. to 38 ins. Make the pattern smaller as described, and then trace it on to cutting-out paper as far as the waist, and cut it out. Mark the chest and bust lines on the front. From a point mid-way along the front shoulder draw a line to a point 4 ins. along the bust line from the centre front. Continue straight down to a line half-way between bust and waist. From where this line intersects the chest line measure 1 in. to A1 and $\frac{1}{2}$ in. to A2. From the bottom of the line measure 1 in. to B1 and $\frac{1}{2}$ in. to B2. Connect A1 and B1 and A2 and B2 with curved lines meeting at the bust. Measure 1 in. up from the bust line at the centre front and connect that point with A1. To make the extension across the back, place it against the front with the side seams running together. Continue the bottom line of the brassière straight across the back. Mark the centre shoulder and from it draw a line to a point 1 in. along the waist from the centre back. From A2 draw a well-curved line out to the centre back of the brassière. The length of the shoulder straps can be found by measuring the sloping line which

runs down from the front shoulder to the chest and adding it to the length of the line from the back shoulder to the point where it intersects the brassière.

2. Here is an idea for making very dainty brassières for small figures from a prettily trimmed handkerchief. Fold the handkerchief diagonally in halves and cut along the fold. Fold each of the resulting triangles in halves, with the fold running from apex to centre base. Mark the darts thus: along the raw edge (from the crease) measure 1 in., and along the crease measure 2 ins. Connect these points for the dart. Overlap the two triangles at their base for 2 ins., stitch the dart with a run and fell seam, and join ribbon straps to the apexes of the triangles for shoulder straps. Take a length of ribbon measuring half the bust plus 2 ins., neaten both ends and fold in halves. Insert the raw edge of the brassière in between the ribbon and stitch strongly. Sew a length of ribbon to each end to tie at the back. Pass the shoulder straps over the shoulder and make a loop at the ends for the waist straps to pass through.



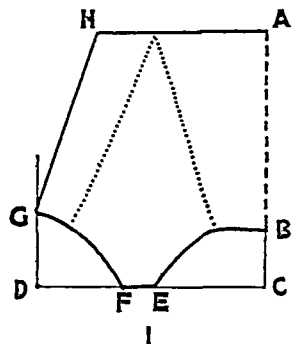
A DAINTY SUSPENDER BELT

FROM NET OR SILK

Strong net or any of the lingerie silks or cottons will be very suitable for making this suspender belt. In making, join with run and fell seams and stitch strong washing ribbon over them on both sides. Edge top and bottom with lace elastic. Attach the suspenders to the straight edge, E—F.

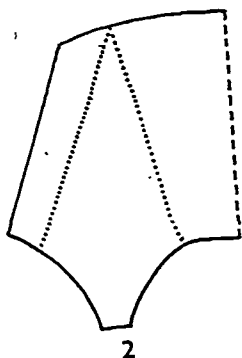
Two kinds of suspenders may be used, those which are sewn on and those which clip on. When putting in the elastic sides, turn the net in, but not the elastic, stitch, and then stitch ribbon on the right and wrong sides of the join.

Put a zip fastener at the front left-hand join of the net or silk and elastic. Zips can be bought to match the colour of the material.



1. A-B=7 ins.
- B-C=3 ins.
- C-D=quarter of hip measure
-2 ins.
- C-E=4 ins.
- E-F=1 in.
- D-G=2½ ins.
- A-H=C-D-2 ins.

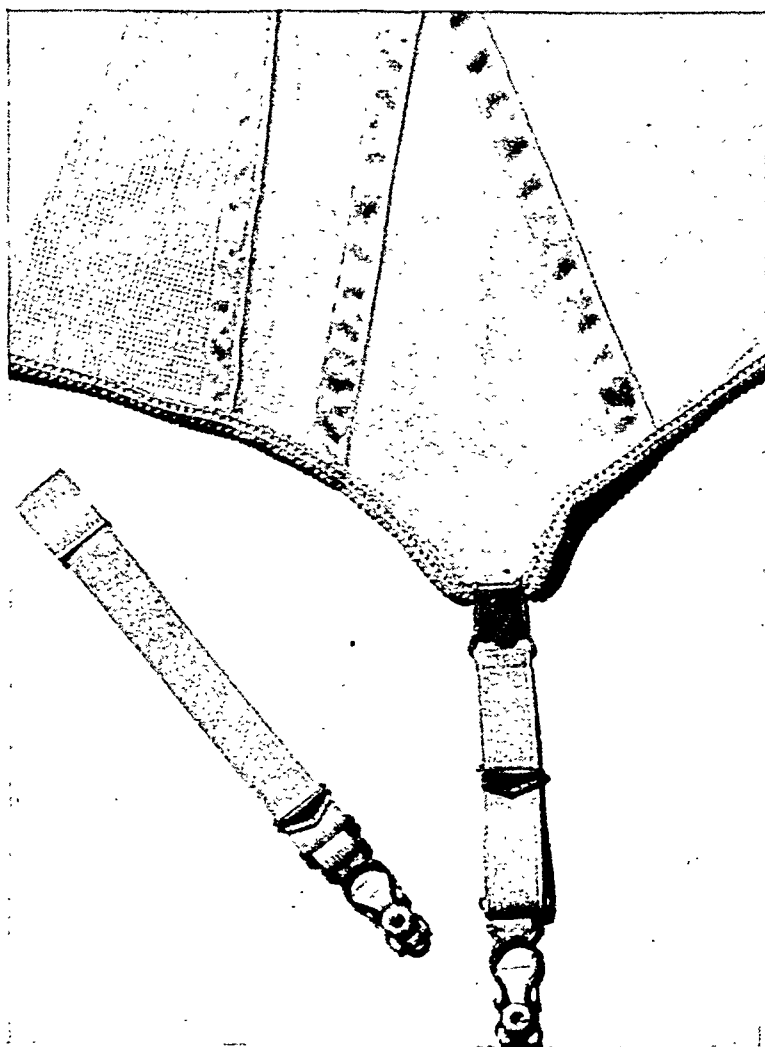
The broken line represents the centre front, and the dots outline the area which should be made of double material.



2. This shows the extra 1 in. in length at the centre back and the resulting lengthening of the double section.



3. The wedge-shaped piece of elastic which is let into the side. A-B is the length of G-H. The top is 1 in. wide and the bottom is 3 ins.



KNICKERS

1. A-B=2 ins., to allow for extra depth.

B-C=side length from waist line.

B-D=length from front waist to fork.

B-E=length from waist to hip.

D-G=quarter hip measure+2 ins.

C-H=quarter hip measure-1 in.

G-I=1 in.

Connect I-H with curved line.

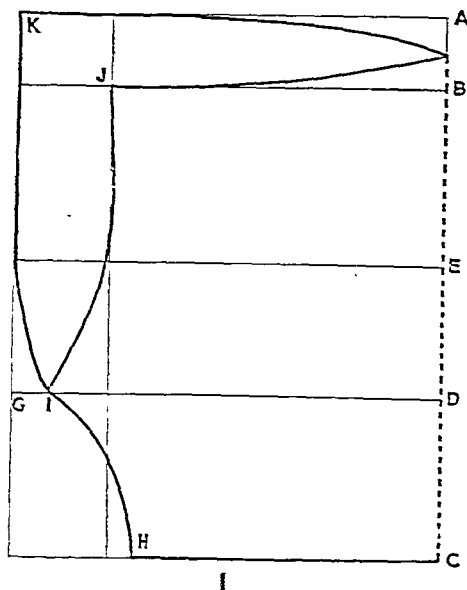
Connect I to J in a curve as shown, to make the front seam.

Connect I to line K in a curve as shown, to make the back seam.

Connect the top of the front seam to a point half-way between A and B.

Connect the top of the back seam to the same point between A and B.

When cutting this pattern, the dotted line should be at a fold in the paper. Cut along the outer lines first, then open out the paper and cut the inner lines on one half only. This will give the half knicker pattern.



FRENCH KNICKERS

2. A-B=quarter hip measurement.

B-D=depth from front waist to fork.

A-C=depth required at the side.

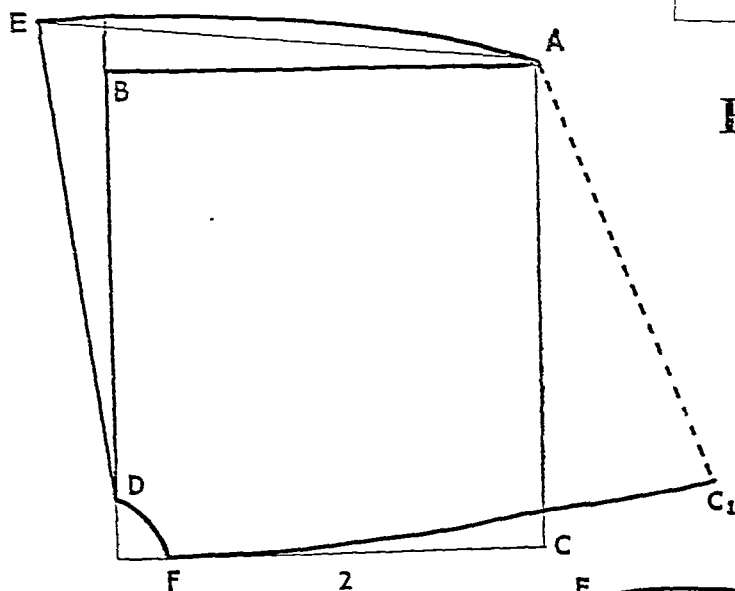
A-E=A to B+2 ins. rising 1 in. from B.

Connect E-D.

D-F=1½ ins. down and 1½ ins. out.

Connect F-CI.

When cutting the pattern the dotted line is a fold in the paper. Make the knickers slightly flared in the way described in the section on flares.



TRUNKS

3. This gives a pattern for trunks to be made in silk or wool stockingette. The first five directions are the same as for french knickers.

D-F=1 in. down and 1½ ins. out.

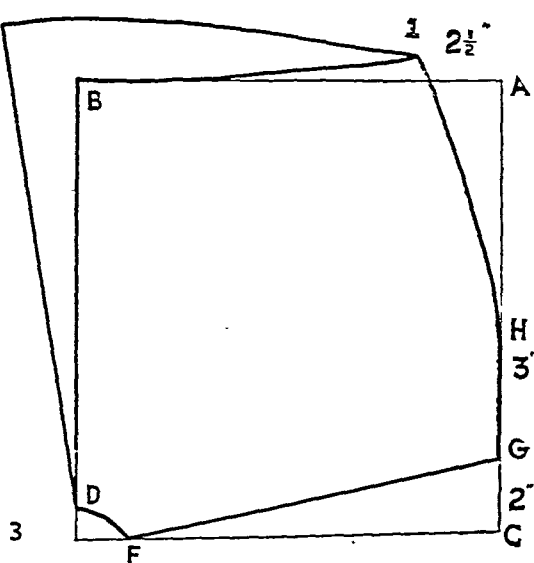
C-G=2 ins.

G-H=3 ins.

A-I=2½ ins. along the line from A-E.

Draw the curved side seam from I through H to G.

Draw the new waist line from B round to E.



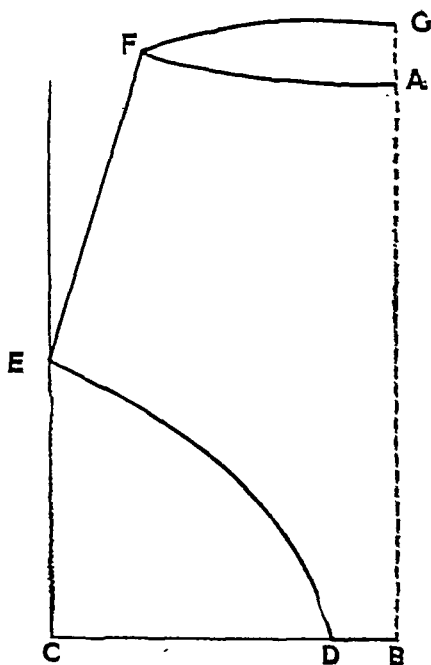
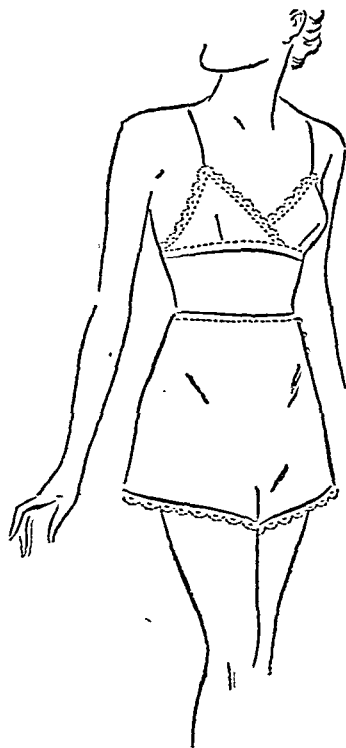
PANTIES FROM THREE QUARTERS OF A YARD OF SILK

Suggestions for the order of work:—

When cutting out, place the centres to a fold on either the straight or the cross of the material and allow $\frac{1}{2}$ in. turnings. In making use french seams throughout, join the short under seam (D to B), first, and then the side seams (E—F), leaving the left-hand one open for 5 or 6 ins. for a placket. This placket may be worked in one of two ways, either as a false hem and wrap or else as a continuous wrap; both these methods are described in this book, see index.

Face the waist with crossway material, cutting it wide enough to take elastic at the back waist. Now work the fastenings, buttons and buttonholes at the placket and trim the legs with lace or embroidery.

Suitable materials are, soft silk for best, strong artificial silk for hard wear and the softer kinds of cottons for inexpensive wear.



These delightfully slim-fitting panties are the simplest things to make. They can be run up by machine in an hour.

A-B=twice the length from waist to hip.

B-C=quarter the hip measure+1 in.

B-D=2 ins.

C-E=half of A-B.

A-F=B-C-3 ins.

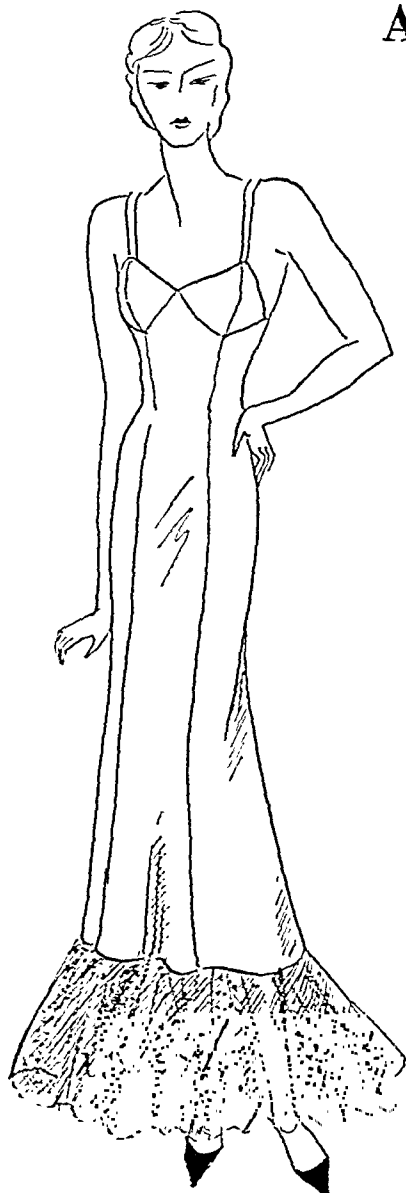
A-G=2 ins.

B-D is the strap, the curve connecting D and E is the leg.

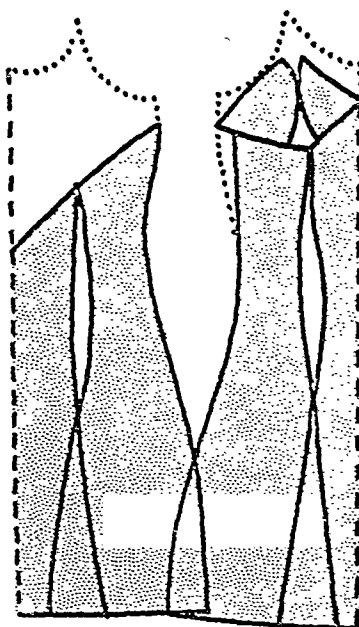
E-F is the side seam; make a 4 in. placket in the right-hand seam. Curve from F to A for the front waist and from F to G for the back waist.

Elastic is inserted through the hem of the back waist only. The broken lines represent centre front and centre back, which must be placed to the crossway folds of the material.

A SLIM FIT SLIP



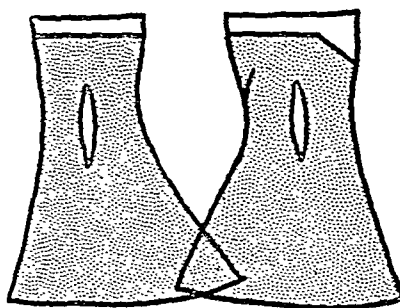
10



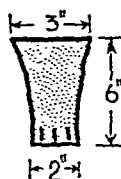
2

1. This is a good style to wear under a taffeta or poult dress having a bell-shaped skirt. Poult is similar to taffeta, but has harder wearing qualities. The full net flounce prevents the dress from sagging in under the knees. Without the gathered net frill it will be suitable for any other kind of dress; it can be lengthened as required.

2. The diagram shows how the pattern is made from the slip block (the one with a pointed top).

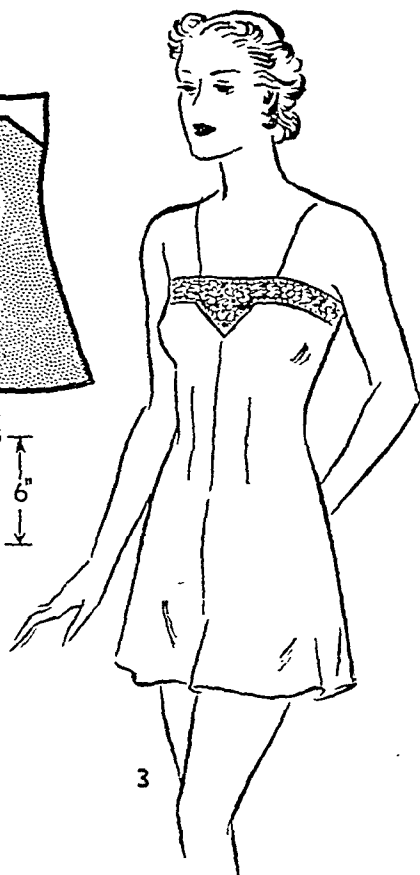


4



3. Cami-knickers from the fitting slip block.

4. The diagram shows how the basic block is adapted. The centres are cut up and flared from below the waist, the side seams are flared too. The little under-leg strap wraps from the back and fastens to the hem at the front with three small buttons. A lace inset can trim the yoke; the shoulder straps may be of round elastic. It may be necessary to have a side opening; a continuous wrap will be best type of fastening to make.



3

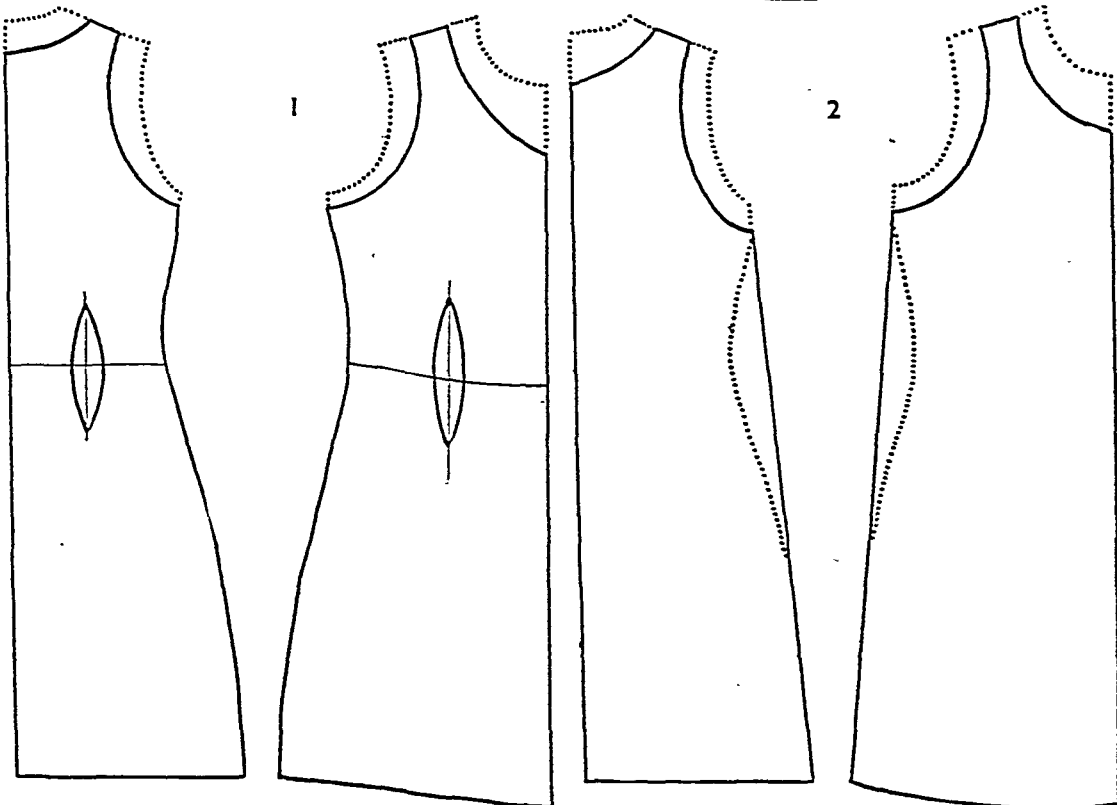
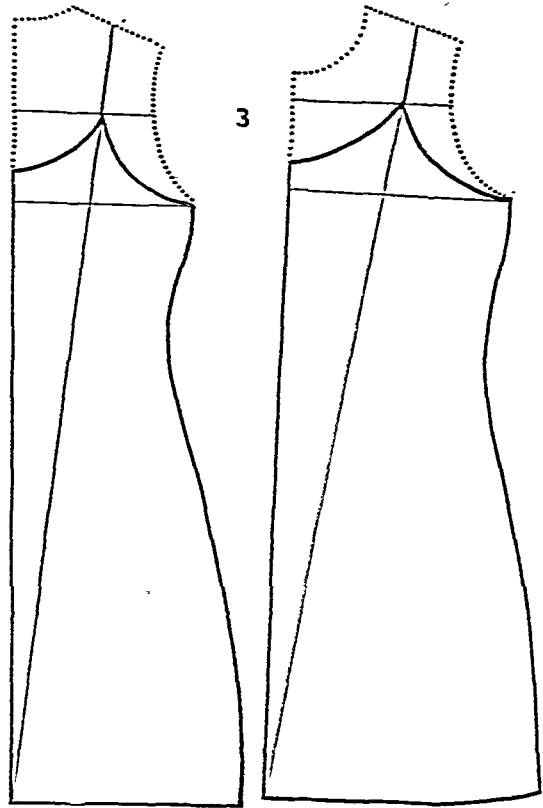
PETTICOATS

The following lingerie drafts are intended to give basic patterns only; from these any style can be evolved by simple adaptations. Methods of adapting blocks, or basic patterns, have been dealt with in other sections and these should be studied because the same principles apply to lingerie blocks.

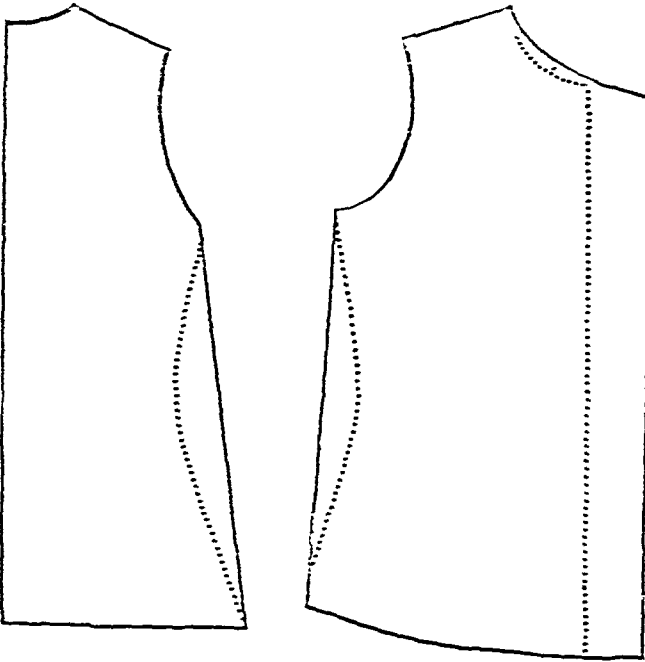
1. Shaped petticoat. Draw round the dress block pattern, being sure to mark the waist lines. Draw the neck line to the required depth; this will depend on the kind of petticoat wanted; one to wear under an evening dress will need a much lower line than one for day wear. Make the armhole larger, too, by deepening it at the side seam and taking it in on the shoulder. To give the garment more shape at the waist, find the centre of the front and back waist lines, mark $\frac{1}{2}$ in. on either side of them and a point 2 ins. above and below the back waist and 3 ins. above and below the front waist and construct the oval darts shown in the diagram.

2. Plain petticoat. Draw round the dress block pattern. Lower the armholes and neck lines as before, and connect the lower armhole points with the hip.

3. A dress slip. Draw round the dress block, marking the bust and chest and half back lines. Connect the half shoulder point with the bottom of the centre front and back. Where this line meets the chest and back lines is the highest point of the slip, and from it construct the curve down to the side seam. From the bust line measure up $1\frac{1}{2}$ ins. and from this point construct a curve to the highest point. Back and front are alike.



LADIES' PYJAMAS



1

1. The jacket. Place the bodice block pattern on to paper and draw round it down to the hip line. Connect the armhole point to the hip at both back and front. Extend the front edge 2 ins. and recurve the neck line.

The collar pattern will be made in the same way as the collar and rever pattern of the shirt blouse.

2. The sleeve. Draw round the sleeve block. Proceed with the following directions:
A-B₁=half of 1-2 (1 is the half sleeve line).

A-C₁= $\frac{2}{3}$ of 1-3.

B₂-D= $\frac{1}{4}$ of B₂-C₂.

B₁-E= $\frac{1}{4}$ of B₁-A.

C₁-F= $\frac{1}{4}$ of A-C₁.

C₂-G= $\frac{1}{4}$ of C₂-D.

Line C₁-C₂ is slightly more curved than the plain sleeve seam.

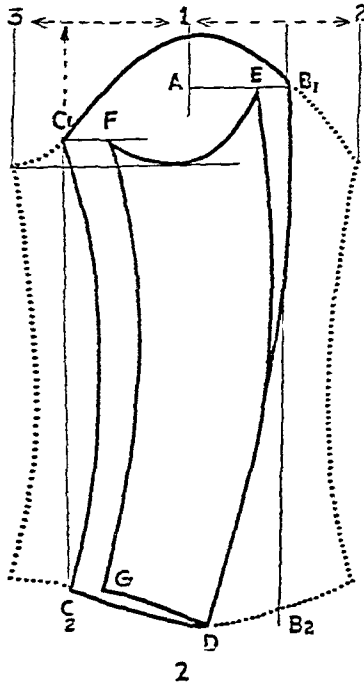
F-G=seam of under sleeve.

Construct curve at top of under arm, E-F as shown.

Draw inner wrist curve as shown, D-G.

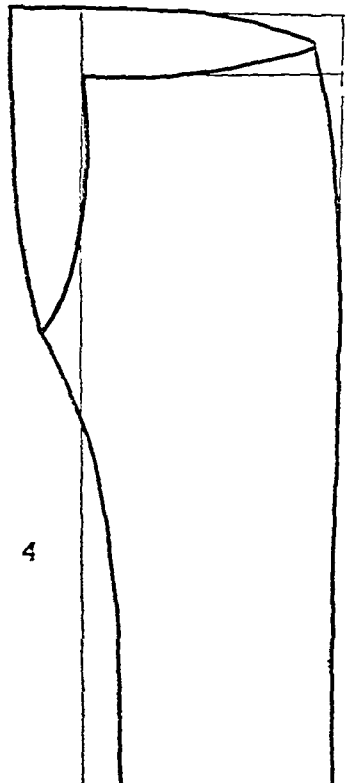
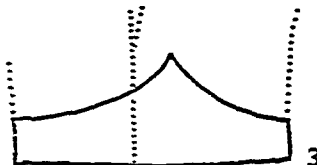
Line E joins line B at about the elbow.

This gives the two-piece sleeve pattern.



3. The cuff pattern. Lay the two pieces of the sleeve together so that the wrists are touching; the lower edge will be the bottom of the cuff. Construct the shape of the top of the cuff as required.

4. The trousers. These are just an extension of the knicker pattern; extend the leg to the required length and take in the side of the waist 1 in. so the side seam will be slightly curved at the top.

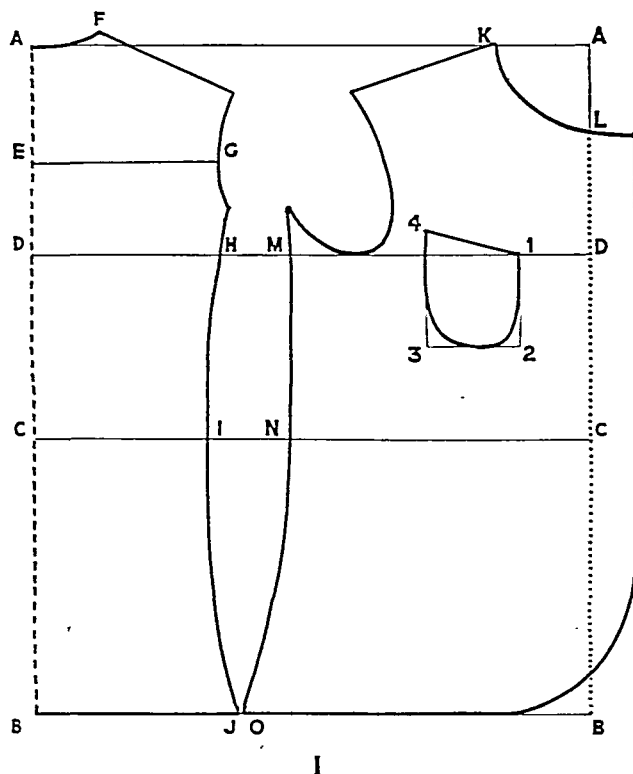


MAN'S PYJAMAS

The top back lining is sewn on first, then all the seams are joined with run and fell seams.

The facings put on, collar and decorative facing round cuff.

Sleeves set in. Fly made in trousers and slot made at top to take elastic or cord. Lastly, the hems are made at the bottom of the jacket and trousers.



THE DRAFT FOR THE JACKET

Back.

The shoulder is 6 ins.

A-B=length of jacket.

A-C=back length to waist.

A-D=half of A-C $\div \frac{1}{2}$ in.

A-E=5 ins. (this is for the double back yoke lining).

A-F=3 ins. rise $\frac{1}{2}$ in.

Drop the lower shoulder point $2\frac{1}{2}$ ins. from F.

E-G=half back width.

D-H=quarter chest measure-1 in.

The base of the back armhole is halfway between G and H.

Construct the back armhole.

C-I=D-H- $\frac{1}{2}$ in.

B-J=C-I \div 1 in.

Construct side seam from base of armhole through H, I to J.

Front.

A-K=4 ins.

A-L=4 ins. Draw neck curve from K to L.

Drop the lower shoulder point 2 ins. from K.

D-M=quarter chest \div 4 ins.

Draw armhole dropping to line D and rising 2 ins. above M.

C-N=D-M.

B-O=C-N \div 2 ins.

Add 2 ins. to centre front edge.

Make the collar as for shirt.

See draft of woman's pyjamas for obtaining the pattern of the facings.

It is necessary to line the top of the back and the area of A, F, E and G will give the pattern for this.

MAN'S PYJAMAS

continued

THE TROUSERS PATTERN

2. The back leg.

A-B=length from side waist to ankle.

A-C=half the hip measurement.

A-D=length of seat from waist

D-E=half of D-B.

A-F=3 ins.

B-G=4 ins.

Connect F and G for seam line of back leg.

A-H=quarter the hip measurement + 1 in.

D-I=A-C-1 in.

Connect H-I for back seam.

E-J=14 ins.

Draw inside leg seam from I to J and continue straight down to line B.

The front leg.

F-K=A-H+3 ins.

Connect F to K for front waist.

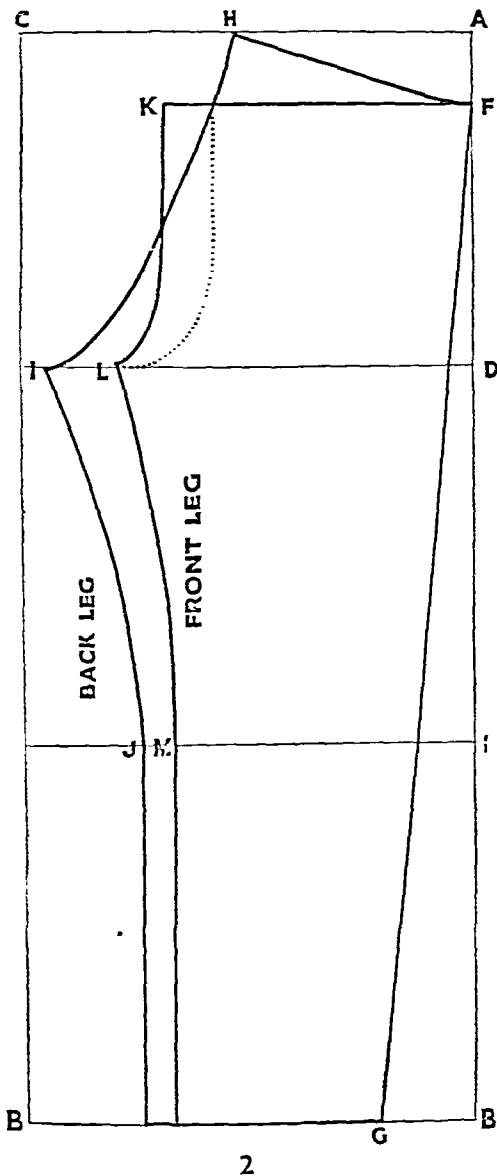
D-L=D-I-3 ins.

Connect K-L for the front opening.

E-M=E-J-1½ ins.

Draw inside leg seam from L-M and continue straight down to line B.

Dotted line represents facing for front opening.



3.

PYJAMA SLEEVES

A-B=length from shoulder to wrist.

A-C=3 ins. for top of sleeve.

C-D=9 ins.

B-E=6 ins.

Connect D to A for the top curve.

Connect D to E for sleeve seam.

THE POCKET

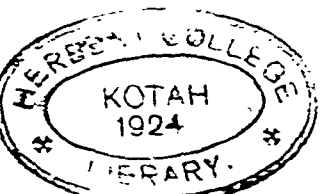
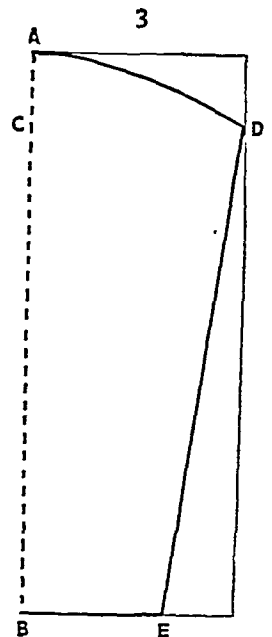
(see Jacket Fig. 1)

1-2=4 ins.

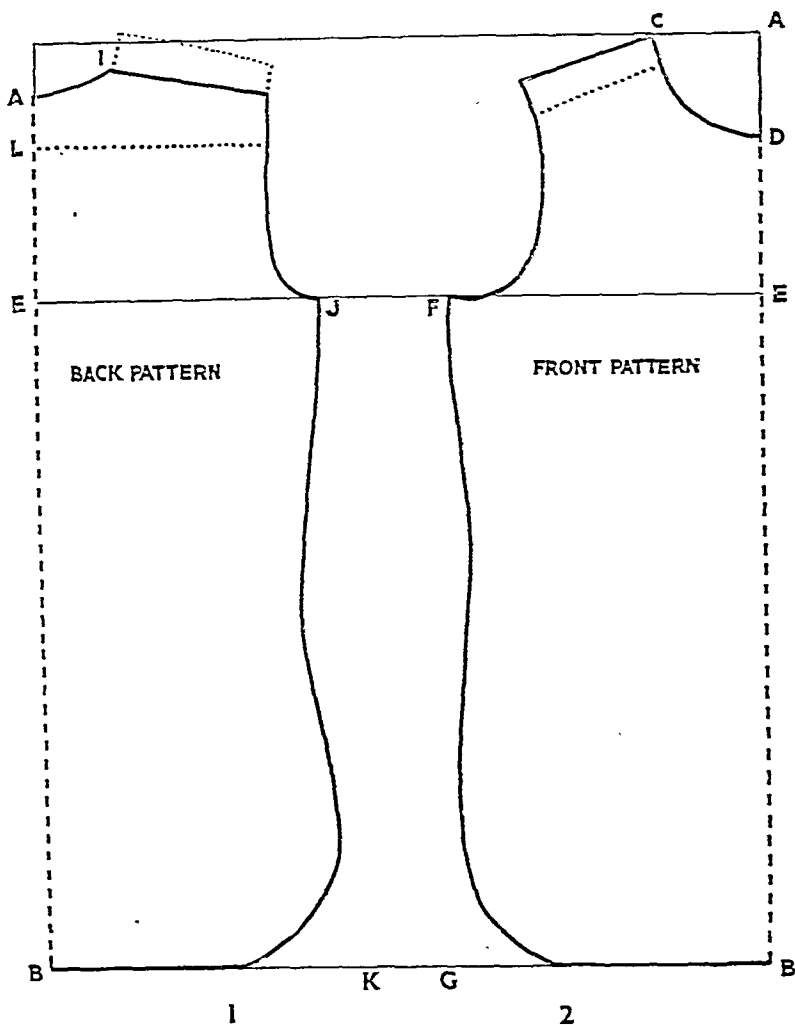
2-3=4 ins.

Draw square and round off the lower corners.

1-4=4 ins. rising 1 in.



MAN'S SHIRT



1. Back pattern.

A-B is 2 ins. below line A of front pattern.

A-I=3 ins. rise 1 in.

Construct back neck curve.

The shoulder is 5 ins. long, drop it 1 in. below I.

E-J=quarter the chest measurement \div 1 in.

B-K=E-J \div 1 in.

Connect J to K in a curved line.

A-L=2 ins. to give lower back yoke line.

To make the yoke pattern, attach the front yoke to the back as suggested by dotted line and cut out separately. Curve the end of the side seams as shown; the back may be lower than the front, if desired.

If extra width is required in the back of the shirt, allow 1 in. extra material on the half pattern and make

two small pleats, one on each side of the centre back. The position of the pleat at each half will be 1 in. in from L.

2. Front pattern.

A-B=length required.

A-C and A-D=4 ins.

Connect C and D for the neck.

The shoulder is 5 ins. long; drop it 2 ins. below C.

A-E=length from shoulder to chest.

E-F=quarter the chest measurement \div 2 ins.

Connect F to lower shoulder point.

B-G=E-F \div 1 in.

Connect F to G in a curved line.

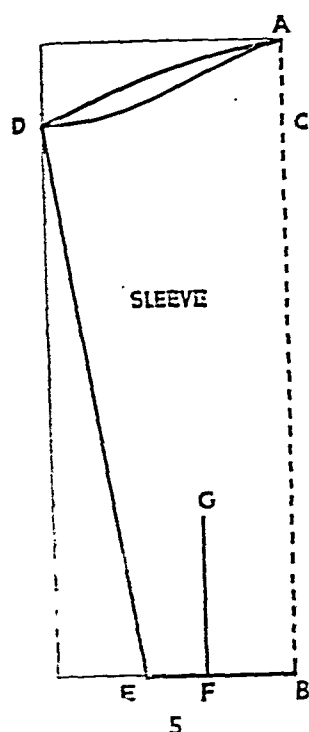
Measure $1\frac{1}{2}$ ins. down from front shoulder line to give front line of yoke.

MAN'S SHIRT—ORDER OF WORK

The yoke is double and is set in first, then the sleeve is stitched on the armhole with a run and fell seam. The sleeve opening is made with a wrap and false hem; next, the sleeve and side seams are stitched in one process.

The front opening is made with a false wrap and false hem. After the bottom edges are neatened with narrow hems, a small gusset is inserted where the hems meet the side seams. A gusset is a small square of material with turnings in all four edges pressed on to the wrong side. Fold in half diagonally and sew to the hems along the two double neatened sides, with the point secured to the end of the seam (so that the end of the seam is inside the point). Make the cuffs double and interlined with fine material; they will need two buttonholes. Set them into the sleeves. Set the neck into a purchased collar band, these are so cheap to buy that it is not worth while undertaking this difficult job. Make the collar double and also interlined. Sew on buttons down the front opening and make the buttonholes. If desired the buttonholes can be made very cheaply at the same shop where pleating is done.

If making up the shirt for sports wear, the cuffs should not be cut in double material, and it is not necessary to line them. They are fastened with a button and buttonhole in place of double set of buttonholes for links. The collar should be permanently attached to the neck of the shirt, and no collar band will be required.

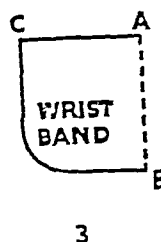


3. Draft for the wrist band.

A-B=5 ins.

A-C=4½ ins.

Construct rectangle and then round off the outer point.

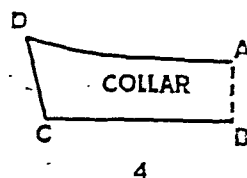


4. Draft for the collar.

A-B=2¼ ins. or depth of collar required.

B-C=half neck length.

C-D=3 ins. rising ¾ in. and going out ½ in.



5. The sleeve. The length of a man's shirt sleeve is taken from the centre back neck to the wrist with the arm stretched out. From the measurement so obtained subtract the half back width to give the length of the sleeve pattern (from top of the armhole to the wrist).

A-B=length of sleeve.

A-C=3 ins.

C-D=9 ins.

Draw the upper and lower sleeve curve from A to D.

B-E=5½ ins.

Connect B to E for wrist and D to E for sleeve seam.

E-F=3½ ins.; this is for the position of opening.

F-G=6 ins. for opening.

All broken lines represent centres and should be placed to folds.

ROMPERS

A-C=length from neck to ches .

D-E=length of sleeve.

A-G=2 ins.

$$A-1 = \frac{3}{4} \text{ in.}$$

Connect H-G for front neck.

Connect F-E for edge of sleeve.

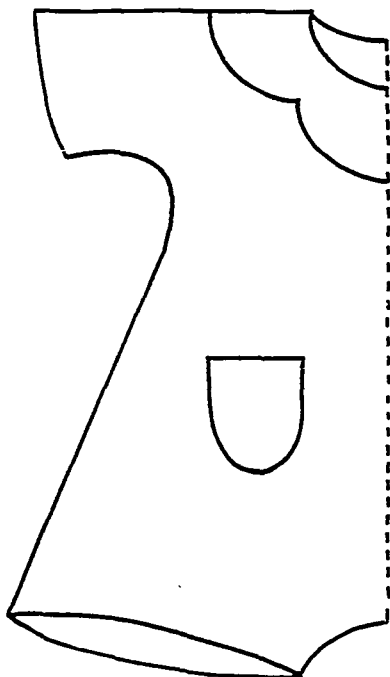
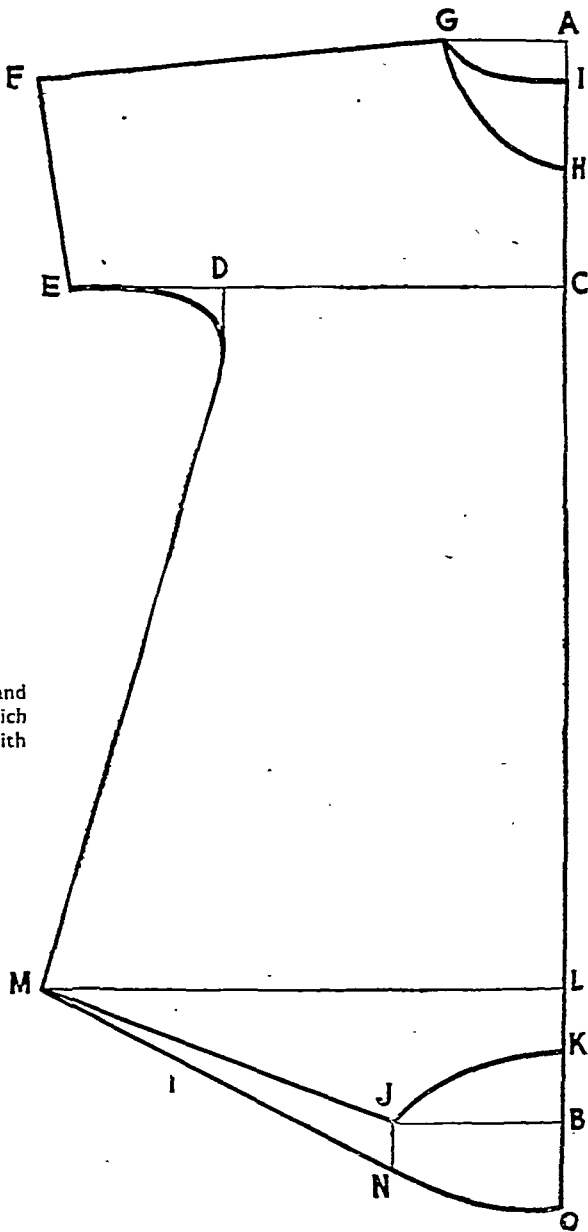
 $B-K=1 \text{ in.}$
$$L-M=C-E \pm 1 \text{ in.}$$

Connect M-J.

J-N=1 in.

Draw the reverse curve from N-O as from J-K.

Cut this out in double paper to give the half front and half back patterns. The longer pattern is the back, which turns up over the bottom of the front, and fastens with buttons. A neck opening will be required.



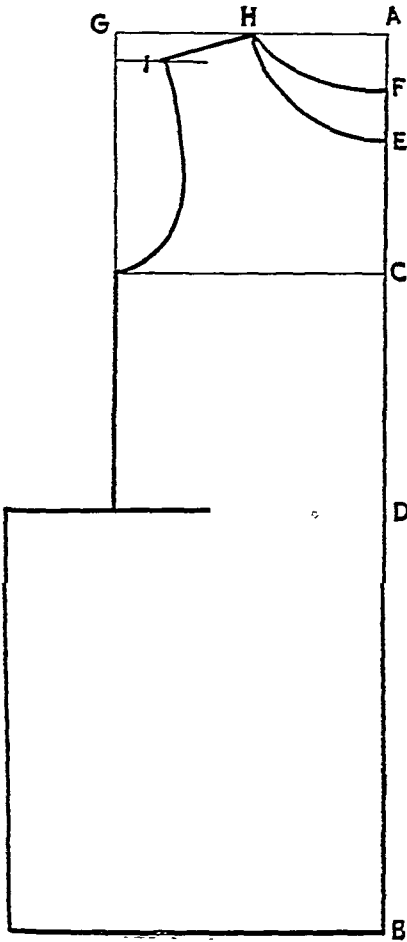
Another style for rompers with a scalloped yoke and pocket of contrasting colour and elastic threaded round the legs. The curved line between the legs will be made as a continuous wrap. A shoulder opening, also as a continuous wrap, will be required.

The draft on this page can be adapted to make this pattern.

CHILD'S PETTICOAT

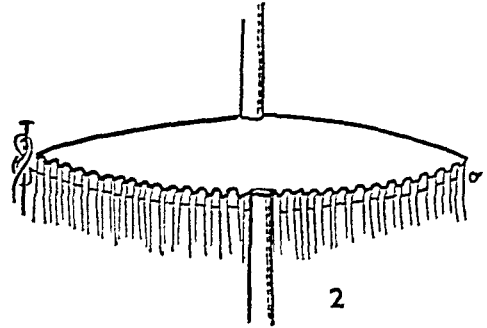
How to make the gathered inset of skirt into bodice at the waist line.

Seam up the garment first, using either french, or run and fell seams.

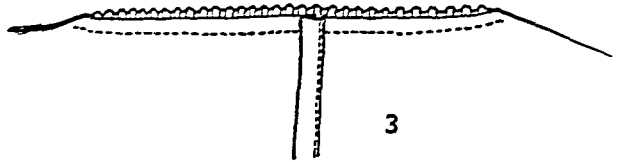


This draft gives the half-front and the half-back. Cut it in double paper; then on one piece, cut the lower neck line which will then be the half-front.

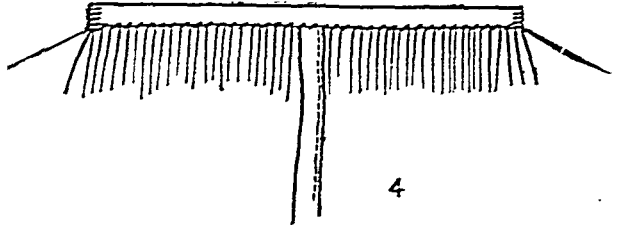
1. A-B=length from neck to hem.
 A-C=length from neck to chest.
 A-D=length from neck to hip.
 A-E=2 ins.
 A-F=1 in.
 A-G= $\frac{1}{2}$ chest measure.
 A-H=2 $\frac{1}{2}$ ins.
 Connect H-F for back neck; connect H-E for front neck.
 H-I=length of shoulder, drop 1 in.
 Connect I to end of C line in a good curve for the armhole.
 Drop a perpendicular line down to line D.
 Extend line D for 2 ins. for extra fullness.
 Drop a perpendicular line down to line B.
 Cut 2 $\frac{1}{2}$ ins. in along line D.
 When making the garment, gather this extra fullness and join it to the bodice along the cut.



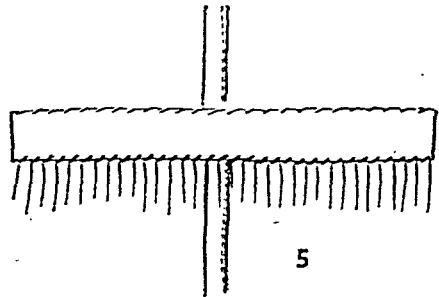
2. Run a fine gathering thread not more than $\frac{1}{4}$ in. deep at the top of the skirt; draw it up until it fits the slit of the bodice.



3. Place the gathered edge against the plain edge, and stitch them together along the gathering thread.



4. There are two ways of neatening. This shows the turnings bound with a piece of self material, buttonholed across each end.



5. This is how they will appear if faced with crossway. This is perhaps the better method for all but the finest materials.

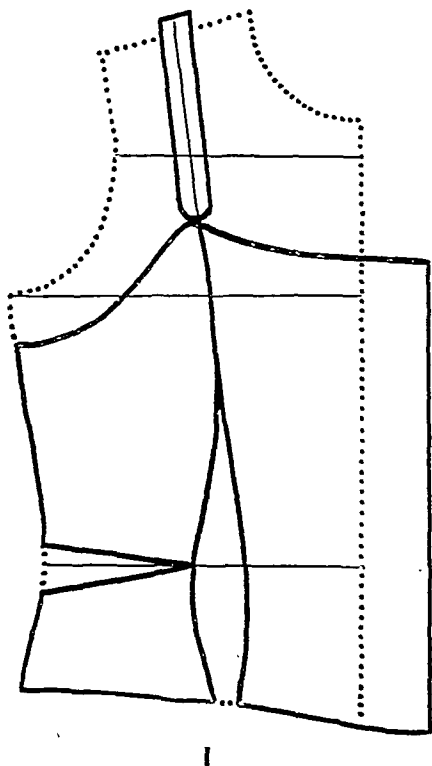
LIBERTY BODICE

Many older school girls need some sort of supporting bodice; their figures are not quite mature enough to wear a corset, but a close-fitting bodice called a "liberty" bodice will be found to serve the purpose. It should be made of strong, washable twill, very firmly sewn. A similar type of bodice will be quite suitable for younger children; it will not be shaped so much as this bodice for a girl, but the principles will be the same.

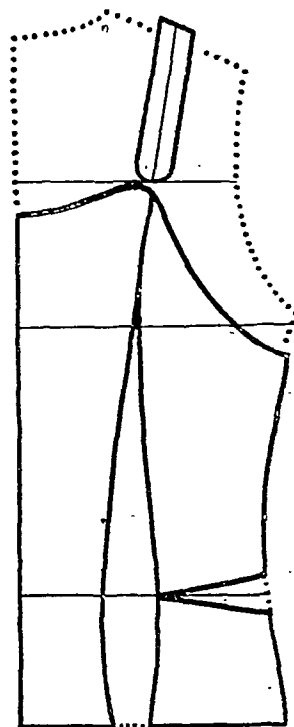
When making, work either lapped seams or else run and fell seams, and stitch a strapping

over them for extra strength. All edges should be faced, and the shoulder straps must be fairly wide so as not to cut into the child's shoulder. Rubber buttons will be ideal; they are soft and will not break. If desired, the knickers can button on to the bottom of the bodice, or, in the case of an older child, at the waist.

A draft for a liberty bodice suitable for the older girl can be adapted from the bodice block. Draw the block on to cutting-out paper, and be sure to mark in the half-back and chest, and the bust and waist lines.



1



2

1. Adaptation for the front. Construct the diagonal line from the half shoulder point to another point 3 ins. in front of the centre front at the waist line. The top of the front begins 1 in. above the bust line at the centre front; rising gently to a point on the diagonal line halfway between the bust and chest lines. Then it dips sharply to a point 1 in. below the armhole. The gap for the side-front seam is $1\frac{1}{2}$ ins. at waist and $\frac{3}{4}$ in. at the bottom; it meets at a point 2 ins. below the bust. A slightly wider dart is taken from the waist. Add 2 ins. to the width at the centre front to allow for front fastenings. Draw the strap as for the back one, along the diagonal line above the bodice. Lengthen the front 1 in. at the bottom of the centre and slope it up to the side seam.

When the waist dart is joined up this bottom line will be still more curved.

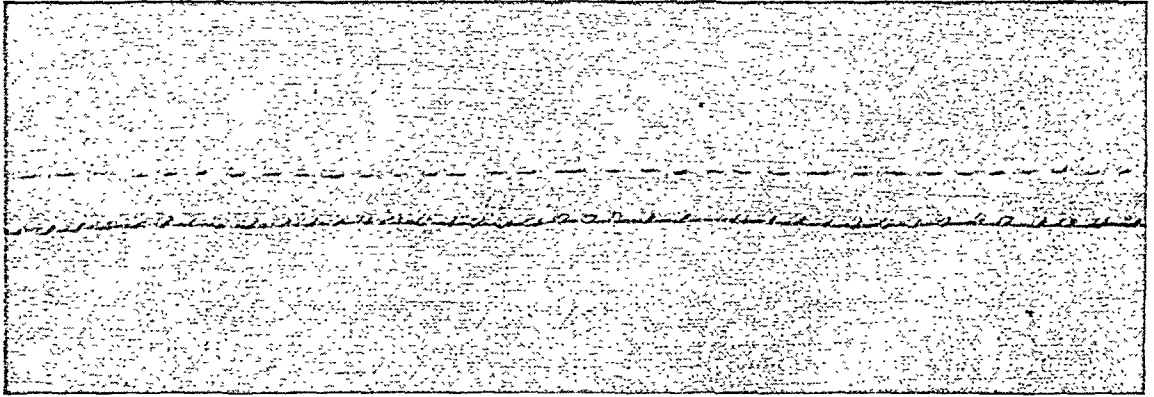
2. Adaptation for the back. From a point halfway along the shoulder line, draw a slanting line down to a point 2 ins. in from the centre back at the waist. This will give the slope for the strap and also for the seam line of the centre back panel. Begin the top at the centre 1 in. below the half back line, and curve it up till it meets the point where the half back line is intersected by the diagonal line. Now drop it in a steep curve to a point 1 in. below the armhole. Construct the side back seam as shown; the gap at the waist is $1\frac{1}{2}$ ins. wide. Continue the seam for 3 ins. below the waist, narrowing the gap to 1 in. A horizontal dart is taken out at the waist; it is 1 in. wide at the side seam and runs off to nothing at the side-back seam. The strap is constructed on the diagonal line above the bodice; make it a little longer to allow for the fastening.

SEWING LINGERIE

Many needlewomen like to make their undies by hand; they take great joy in handling the fine silks and linens. Here are a few hints on making lingerie by hand and the processes used.

Firstly, use strong sewing threads; sylko will be best. Sew with a well-made needle which will not destroy the finest threads.

Secondly, be sure that all sewing is fastened on and off securely. Running must have a back stitch every seventh or eighth stitch, to prevent the thread pulling up or tightening.



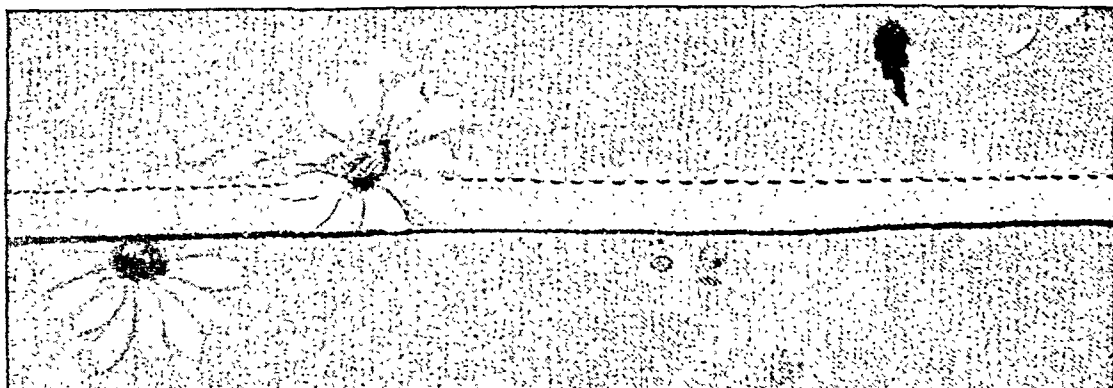
1. A hand-worked run and fell seam; note the occasional backstitch in the row of running.

2. A flat seam for only the very best lingerie. Tack and run the seam with right sides facing; cut the turnings $\frac{1}{8}$ in. wide, and neaten the raw edges with oversewing, worked only just tight enough to go over the edge without curling it into a roll.



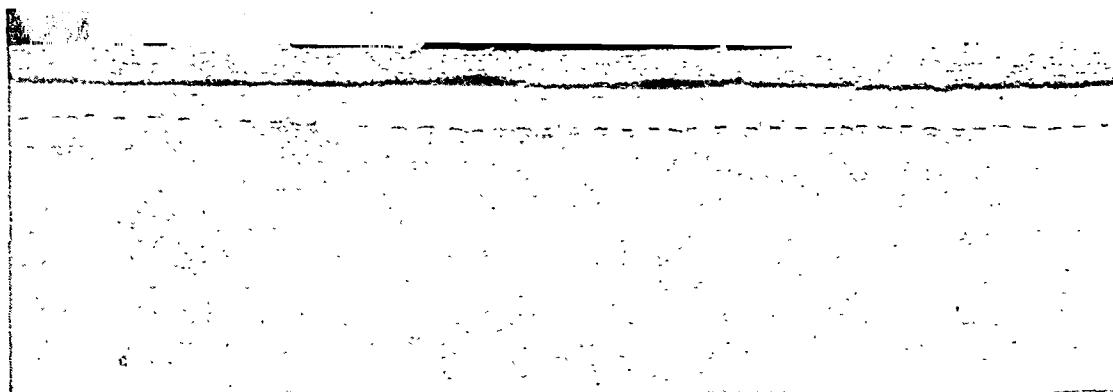
SEWING LINGERIE

continued



3

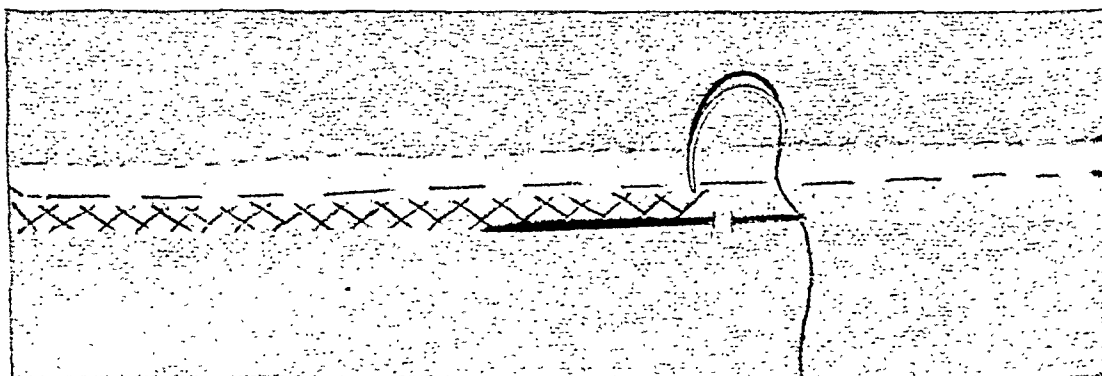
3. A french seam worked by hand.



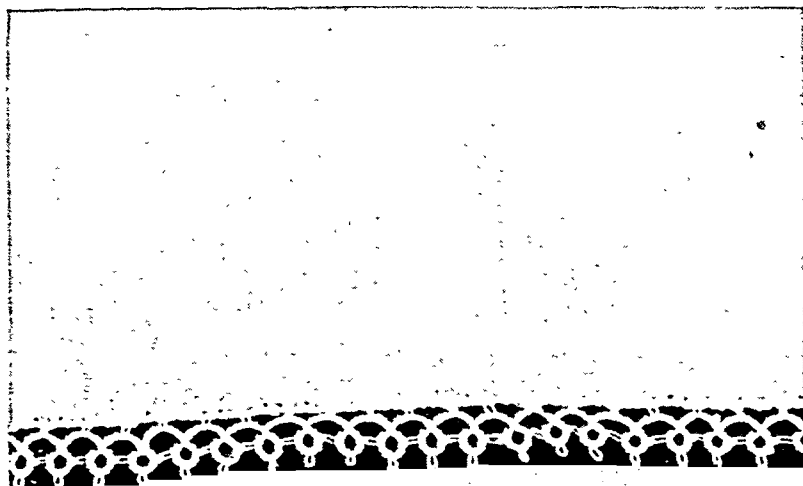
4

4 and 5. A seam on flannel. It is prepared as for a run and fell seam, with one turning wider than the other, but instead of hemming the wider over the narrower, it is caught down with herringbone stitch and no turnings are taken.

5



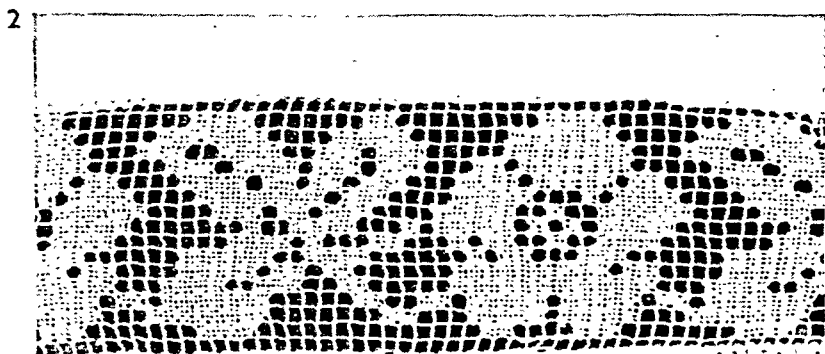
LACE AND INSERTIONS



There are various ways of using lace as trimming. The edge of the material to be so decorated may be neaten with a narrow bind or whipped. It is best that this should be done first.

1. The edge whipped and a narrow crocheted lace added; threaded running stitch is worked on the material just below the edge. The lace is kept to the same tension as the garment edge.

2. An insertion with a double band of material beyond. Cut the edge to be trimmed deep enough to take the width of insertions and band. Neaten the edge of the garment. Whip one side of the insertion to it by placing right sides together and joining with whipping stitch (see Index), turn the insertion up and press the seam with finger and thumb. Cut a strip of material twice the desired width of the band, plus turnings. Tack or press the turnings on to wrong side and whip one edge to the edge of the insertion, right sides together. Press and hem the other edge on to the wrong side of the whipping.



3

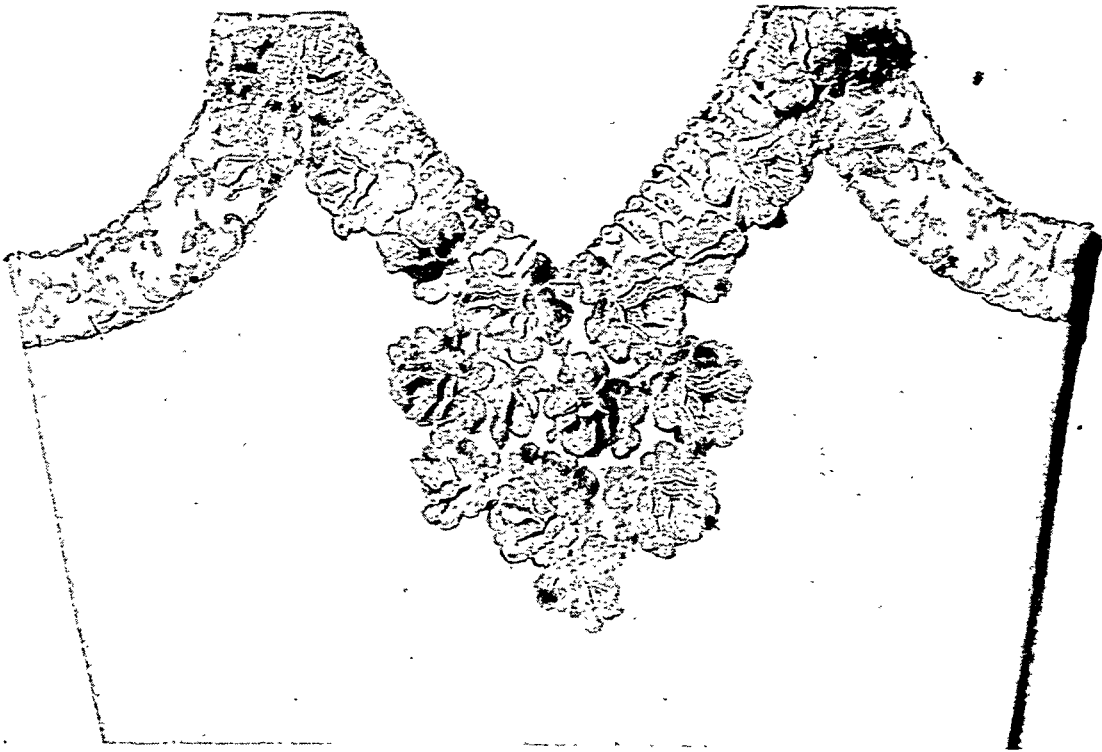
3. Insertion and lace edging. Cut edge of garment deep enough to allow total width of insertion, plain single band and lace edging. Neaten the edge of the garment, add the insertion, then the plain band, and lastly the lace edging. If it is desired to have the lace slightly full, pull up the thick thread which will be found through the heading of the lace; whip on in the usual way.

LACE INSETS

These make charming decoration for "luxury" garments. The essentials of this work are:

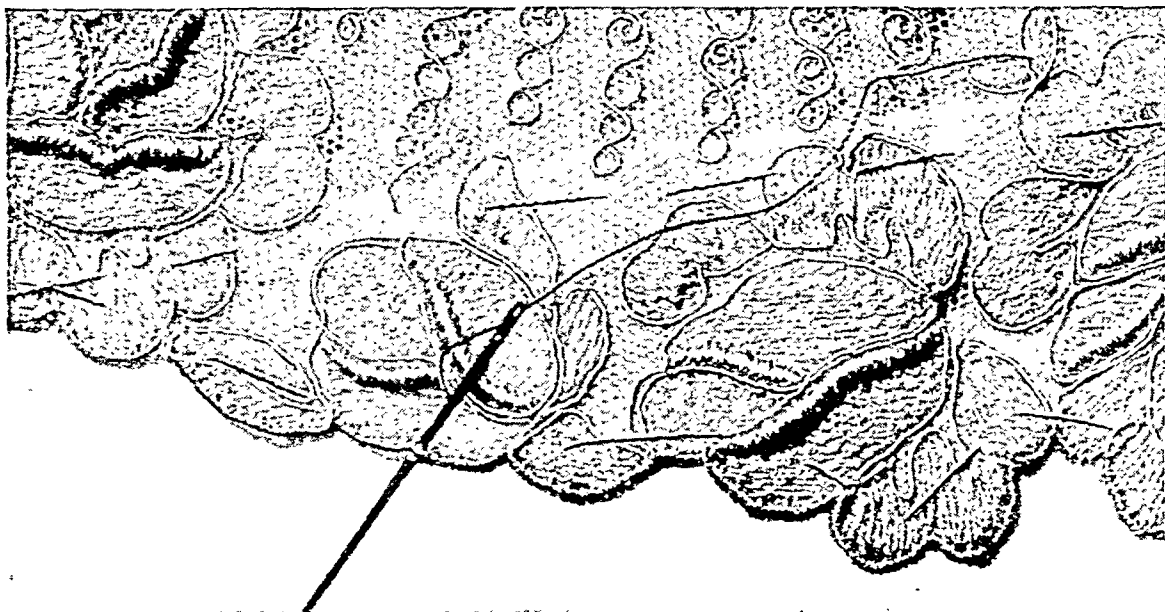
Good materials; both the lace and the fabric must be strongly made. If good quality cannot be afforded do not trim garments with this method. The work is not a quick method and it will be a waste of time on cheap materials which will fray when cut away from behind the lace. Strong sewing must be done and the thread used must be a good match and of silk if possible.

Beautifully made lace insets and motifs can be bought at reasonable prices, and good quality silks are always an economy, because they withstand wear and constant laundering for a long time. Here are shown a yoke inset for a nightdress and a small motif for lingerie.



I

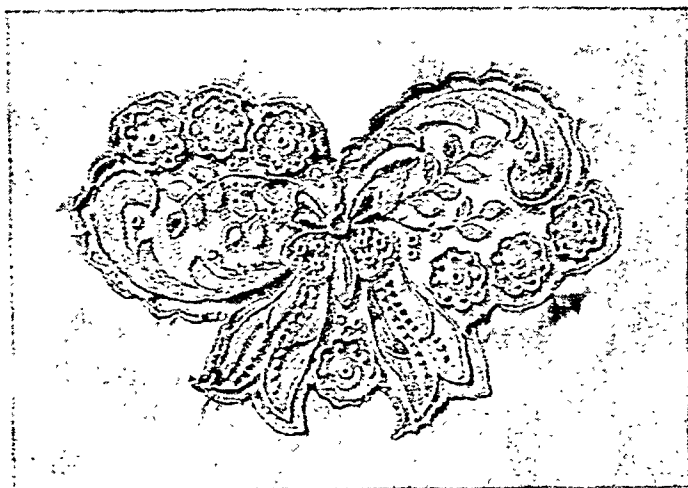
1. To prepare the nightdress top for the lace yoke, place the yoke on the paper pattern and cut its shape from the paper. Cut out the garment, allowing 1 in. turnings at the top. Pin the lace on beginning from the centres, using small lace pins called lils and placing them at right angles to the edge.



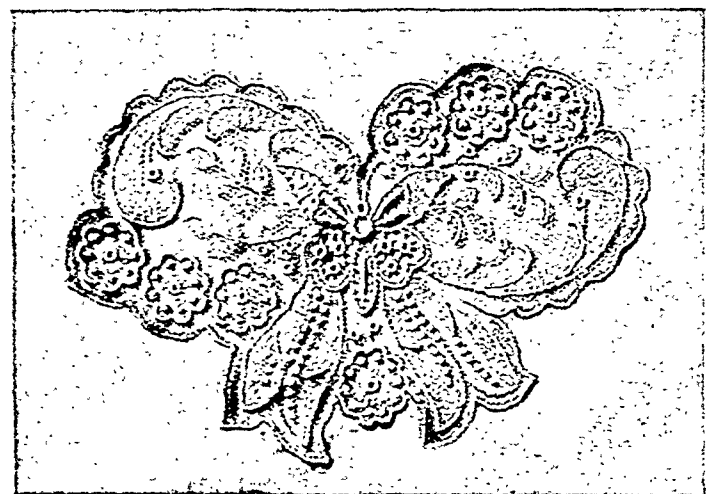
2

LACE INSETS

continued



3



4

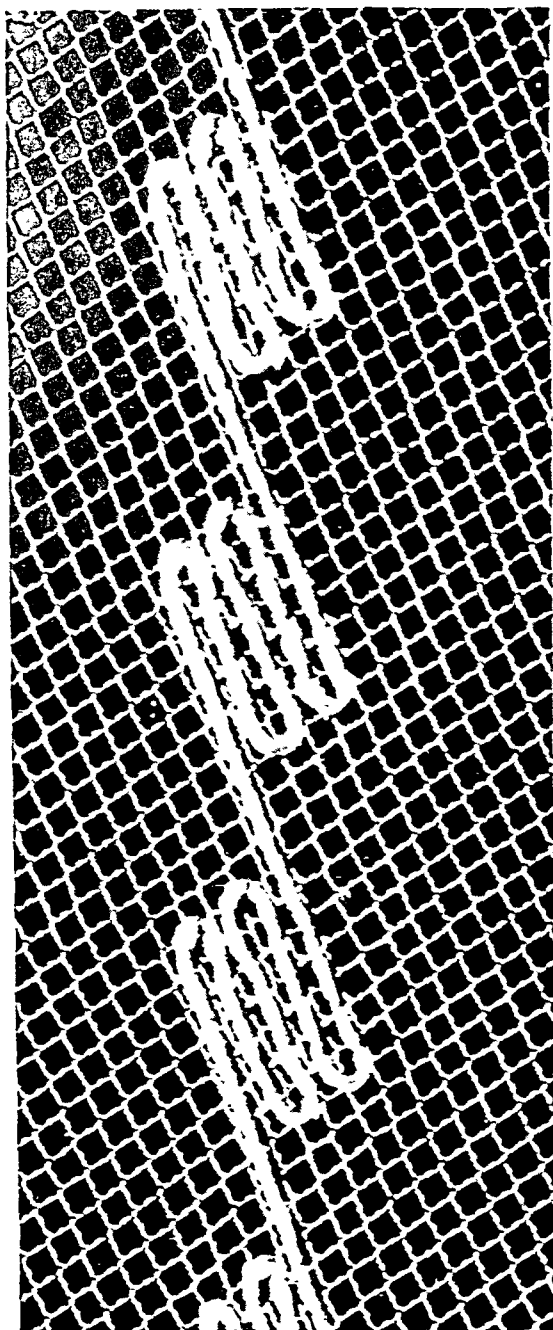
2. Tack the lace in place on the right side, using soft cotton and small stitches. Proceed to sew it down with small oversewing stitches worked straight across the edge. These stitches must be as close as possible. It is best to hold the work with the yoke away from the worker so that the needle enters the lace from the top; the stitches should cover the whipped edge which runs round the yoke. Remove the tacks and turn the work to the wrong side. Cut the turnings to about $\frac{1}{4}$ in. wide and oversew them as tightly as possible without pulling up the work.

3. The wrong side of the motif after it has been oversewn.

4. The right side of the motif after pressing.

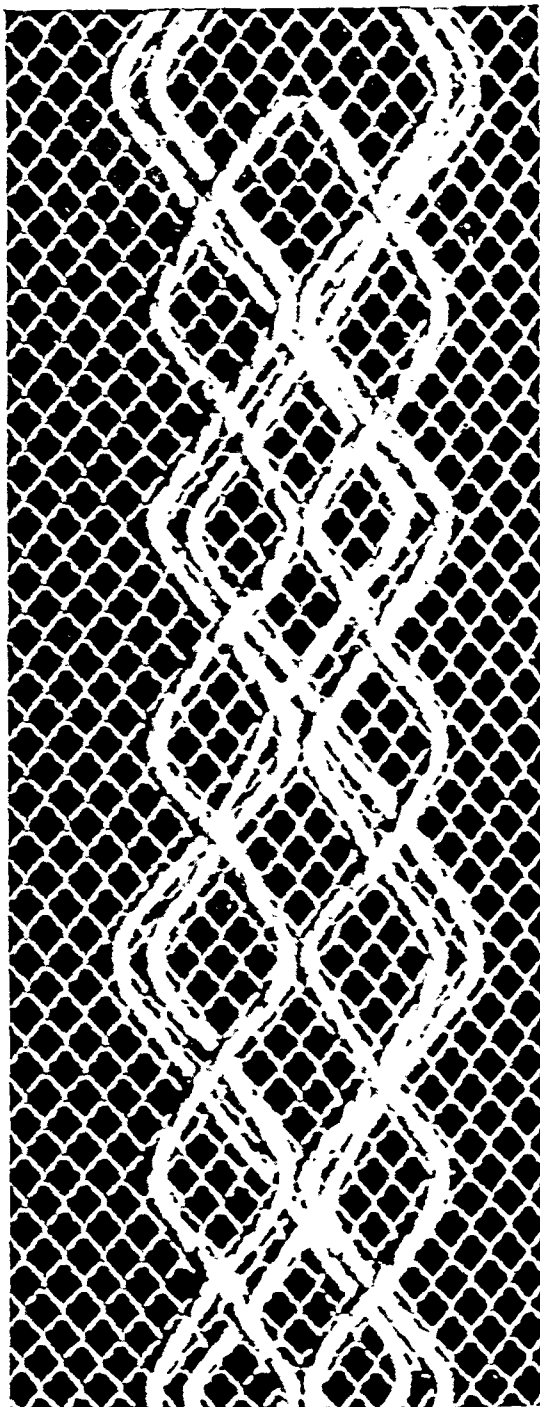
FANCY EDGING

These illustrations suggest ways of darning patterns in net before making it into bands for decorating lingerie.



1

1. Blocks of colour made by darning lines up and down the mesh of the net; very easy to do.

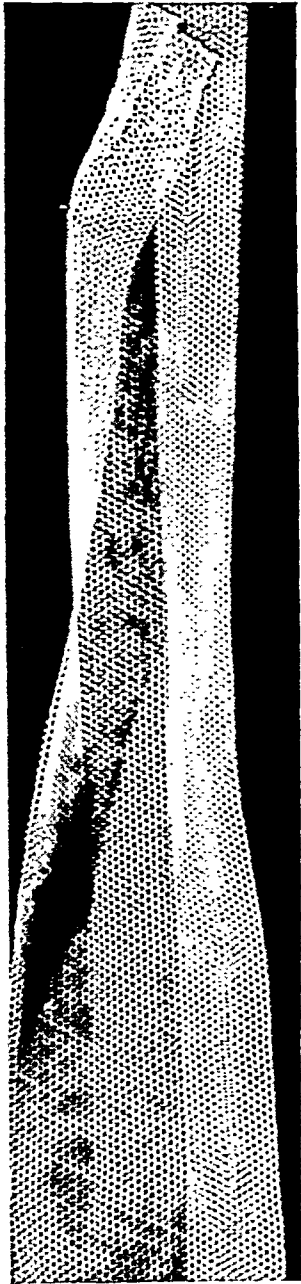


2

2. Another easy and decorative pattern. Begin by darning in one row of the large diamonds and then proceed with the lines of small pattern, changing the colour or the tone with each. The texture of this work can be varied with the thickness of the thread used. Strong colours should be used for a colour scheme to be effective. But good results can be gained with self-coloured threads. Net can be procured in many colours.

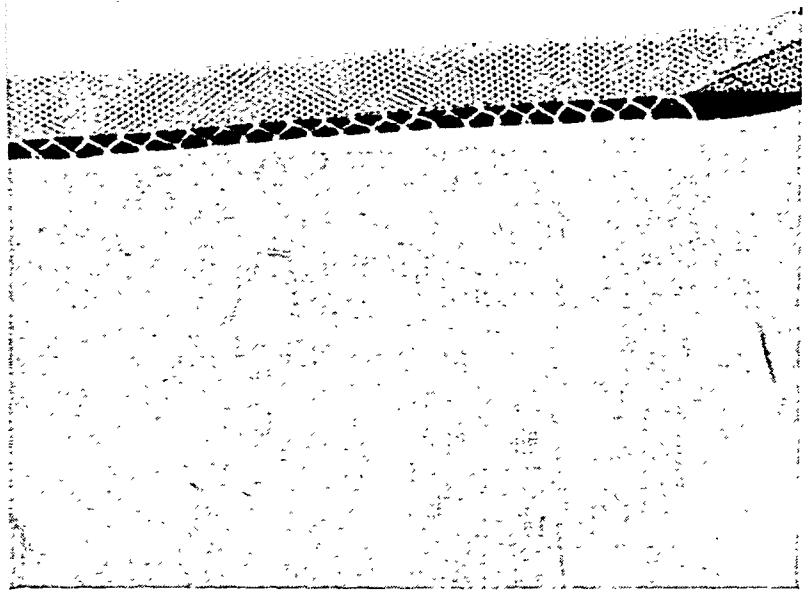
NET EDGINGS

Net bands make very dainty edgings to arm-holes and necks of lingerie.



1

1. Cut the strips four times the required width, fold in half, then fold the edges down the centre crease, and fold again making the band fourfold. Tack or press.



2

2. A net band joined to a straight edge with faggot stitching, the material was previously hemmed



3

3. A net band to a neck with fine crochet added. Cut the neck of the garment deep enough to allow the additional width of bands and stitching. Tack down a narrow turning and tack it, right side up, on to paper, being careful not to pull the curve out of shape. Tack on the net and faggot stitch it to the garment; whip the fold of the material and remove from the paper. Whip the ready-made crocheted edging to the edge of the net, tightening it a little so that it will follow the shape of the neck curve.

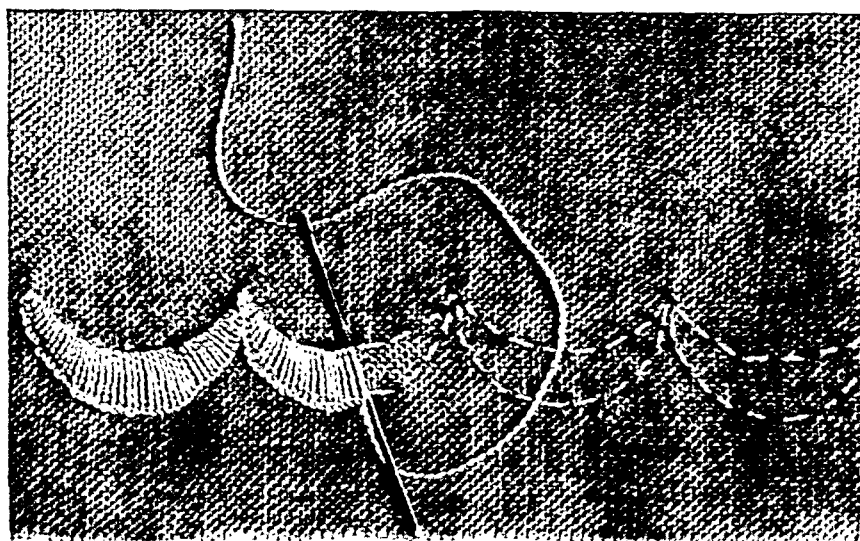
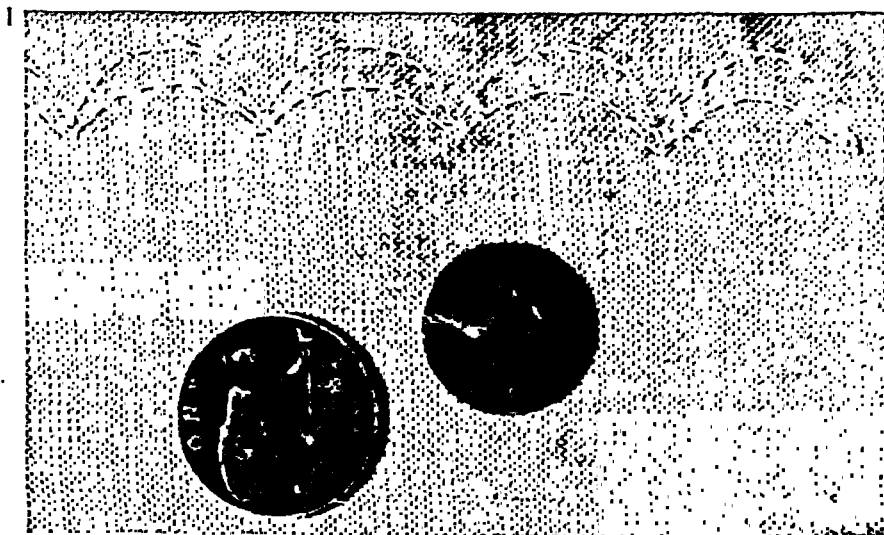
SCALLOPS AS EDGINGS

Scallops are a way of neatening and decorating edges of household linen and also of lingerie.

When working for household purposes, the linen must be firm and strong and the work done with a thread a little thicker than that of the linen; when for lingerie, use a soft silk thread on either fine linen, cotton, or firm, good silk. When cutting out for scalloping allow about 1 in. turnings. Tack or mark the turnings and mark the edge of the scallops to it.

A penny and a halfpenny and a pencil are the tools required. Place the halfpenny to the line and draw round half of it; repeat all along the edge. Take the penny and mark the inner line of the scallop.

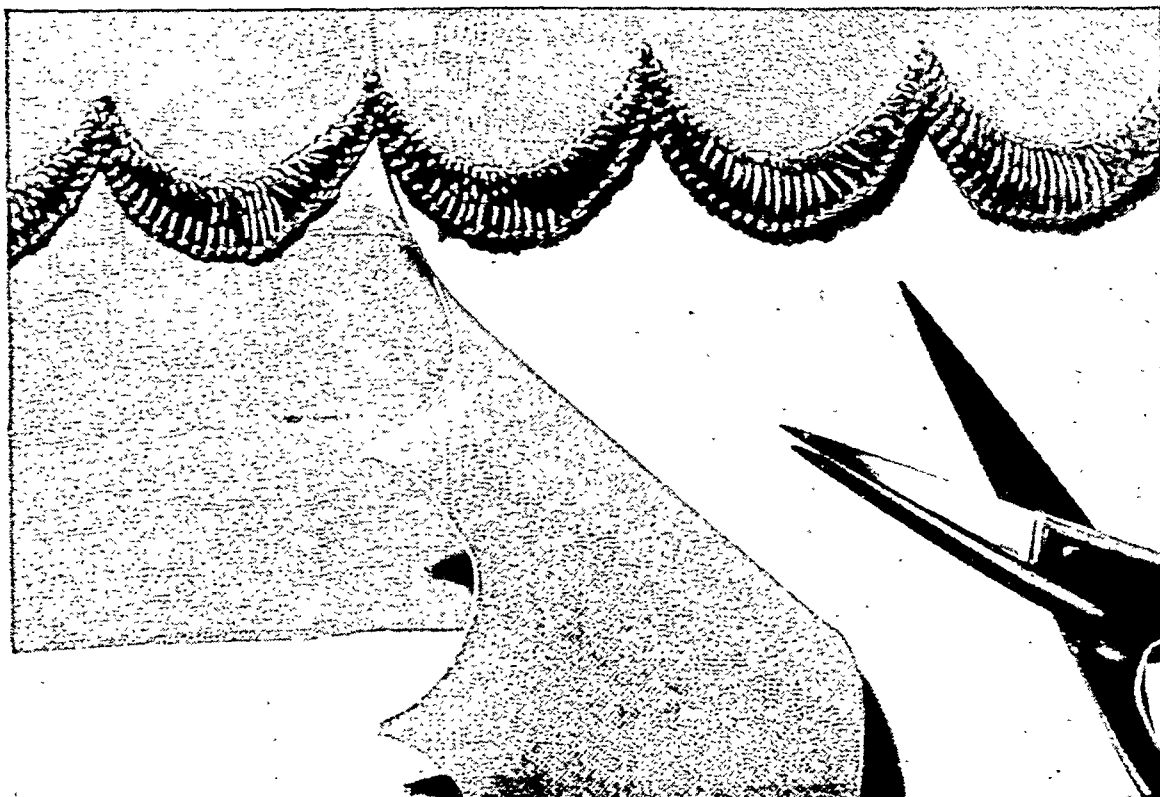
1. Work a row of running stitches along both lines of the scalloping.



2. Begin the button-hole stitching over the scalloped markings. Place the stitches very close together, working the heading in a well-shaped line.

SCALLOPS AS EDGINGS

continued

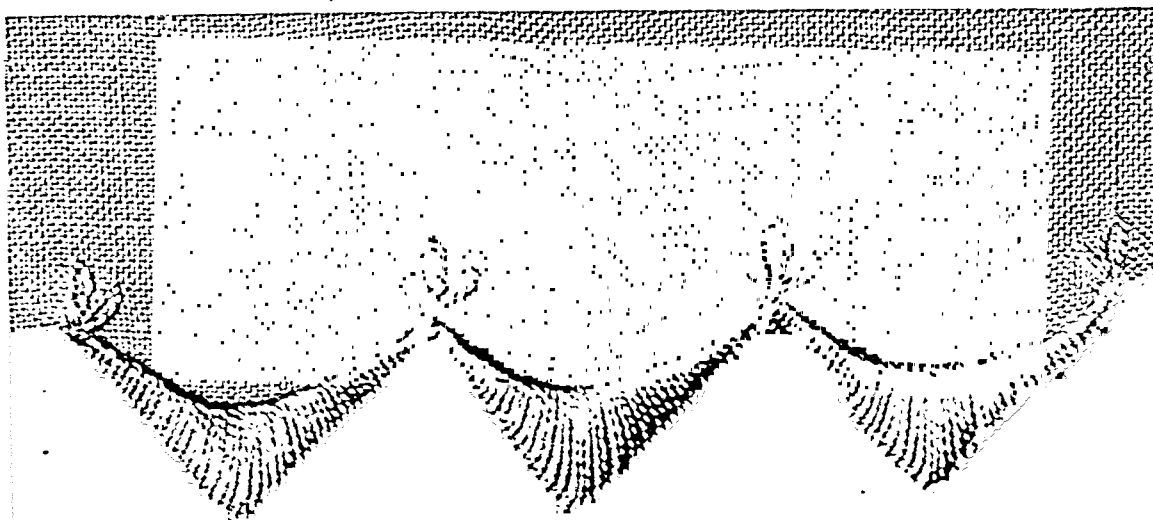


3

3. When the scalloping is finished, cut away the superfluous turnings with a pair of small, sharp scissors.

4

4. It is possible to work other shaped scallops besides semi-circular ones. A pointed scalloping marked with the aid of the corner of a card and the inner lines with a penny as before. Three chain stitches emphasise the upper points.

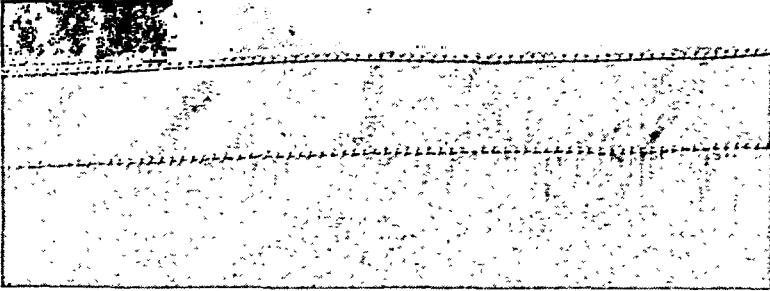


ELASTIC THREADING

Elastic is inserted when it is necessary to have the garment tight enough in wear to keep it in place and yet able to expand to pass it over a larger part of the figure without there being an opening. Blouses and knickers are

the most usual garments which need elastic.

To thread the elastic, pass the end of it through the eye of a bodkin and insert this into the hem, blunt end first, work it along the hem slipping the fullness on to the elastic.



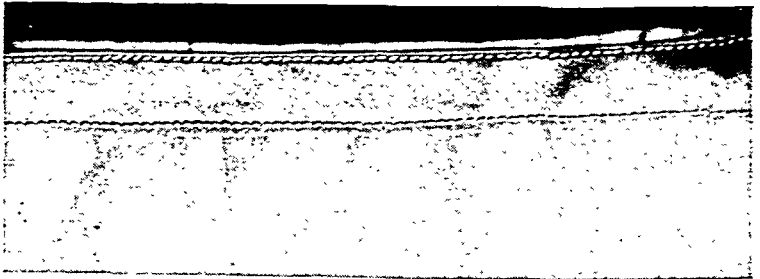
1. A hem prepared to take elastic. Make a hem $1\frac{1}{2}$ times the width of the elastic and stitch it by machine at the top and bottom; hand hemming is not strong enough.



2. The appearance of this kind of hem when the elastic is threaded through.

2

3. Where there is not enough turning for a hem a crossway facing can be put on to act as a slot to carry the elastic. Tack down a generous turning on to the wrong side of the garment, tack on the facing strongly and machine both sides.



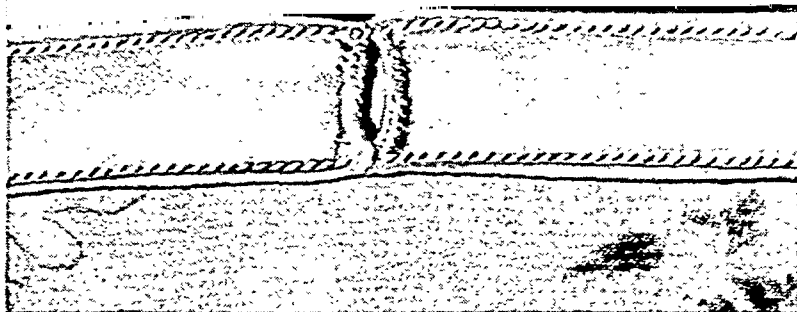
4. The facing slot with the elastic threaded through it.

4



ELASTIC THREADING

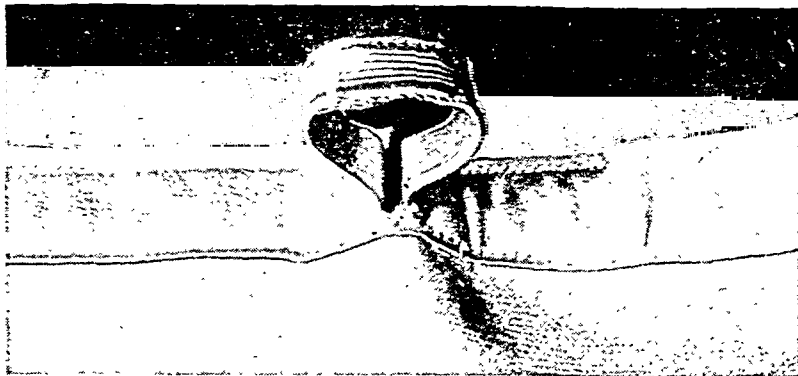
continued



1

1. Make a small slit down the wrong side of the hem and buttonhole it to make an aperture for the elastic.

2



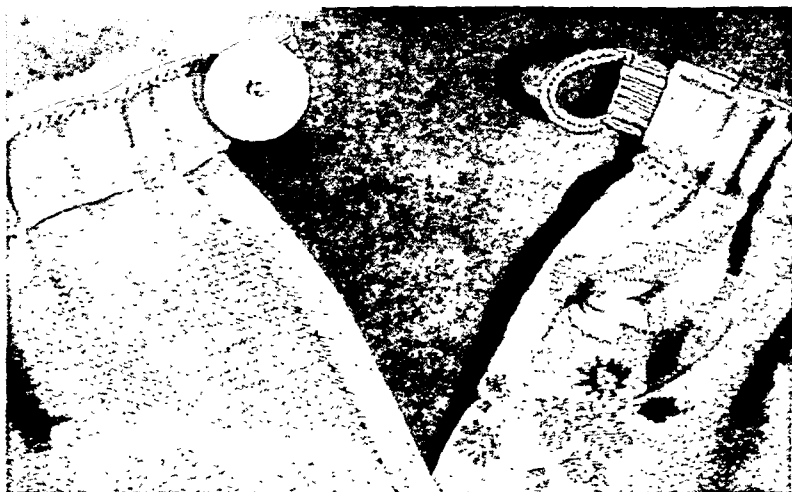
2. How the ends of the elastic are sewn together after it has been threaded through the hem. Let the ends overlap 1 in. Turn them in to each other and sew all round with very strong cotton.



3

3. Sometimes it is necessary to have a small opening as well as elastic. Hem both sides of the opening and, to keep intact the ends of the wide hem which will carry the elastic, hem the extreme end of the narrow side hem as shown here.

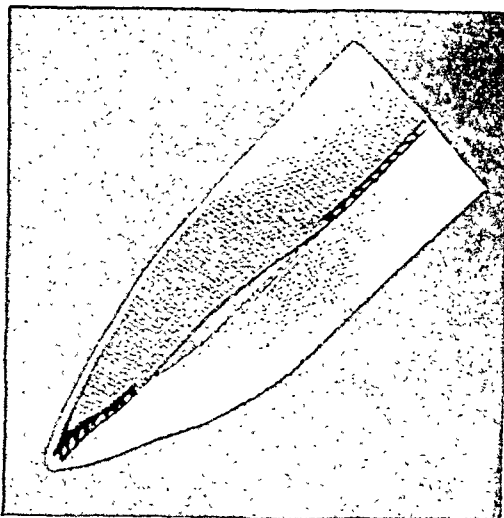
4



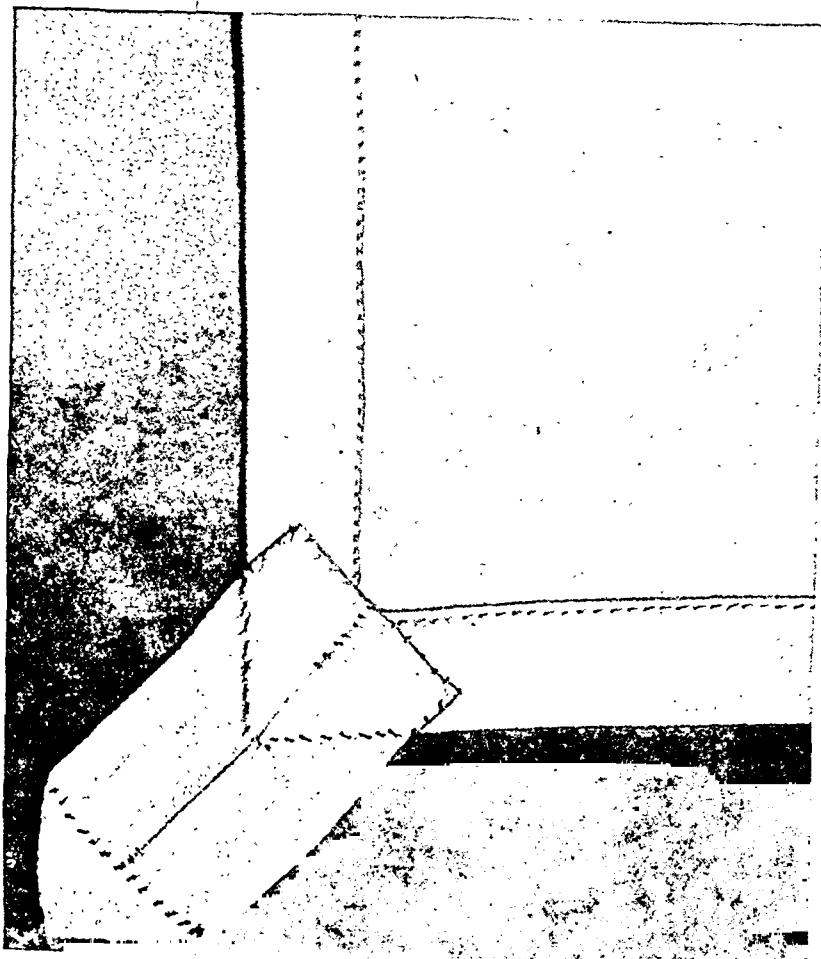
4. Make the hem for the elastic. Make a narrow hem at each end of the elastic and on one sew a small linen or pearl button and on the other a buttonholed loop to fasten over the button. The button will prevent that end from working back into the hem; the other end will have to be sewn at the edge of the hem.

SEWING ON TAPES AND RIBBONS

It is very convenient to have a loop of strong tape on household cloths and towels, even though it is not intended that they shall be hung on a hook; the loop will be useful in emergencies. It is stronger to sew the loop on to a hemmed edge, and a corner is a good position.



1



2

1. Prepare the hem with a mitred corner. Cut a piece of tape long enough to give a generous-sized loop. Fold it in half and oversew the two edges together for $\frac{1}{2}$ in. at each end, on the same side. Now open out the loop, and press it flat with finger and thumb; the top of it will form a point. Sew across the bottom to keep it in place. This will be seen in the next illustration.

2. Turn in the raw edge of the tape and tack the loop on to the wrong side of the cloth, as shown here; the corner should point to the centre of the loop. Hem round the tape and the corner of the cloth with very strong cotton.

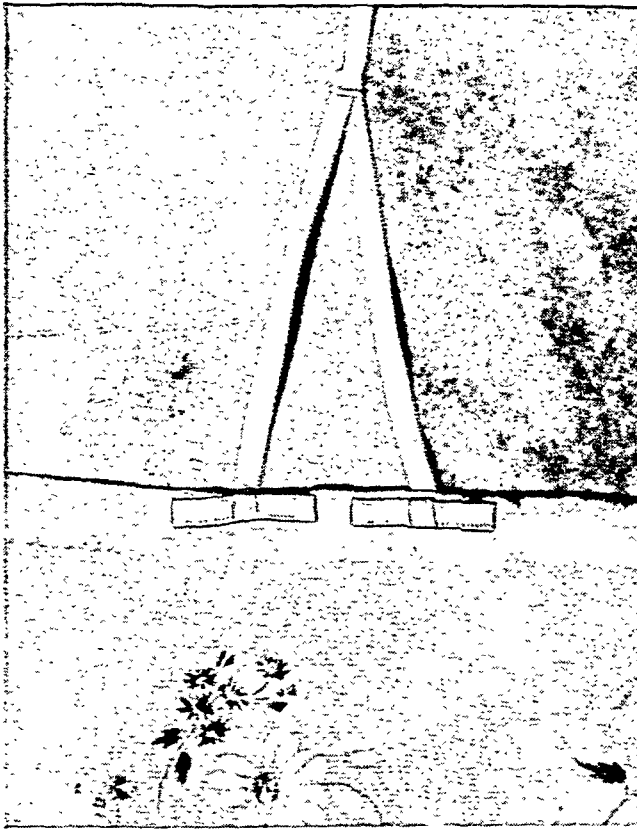
SEWING ON TAPES AND RIBBONS

continued

3. A length of tape for a tie fastening. The tape is put on to the wrong side and it extends below the hem. Sew all round and then work two diagonal lines of backstitching across the part which covers the hem; the stitches must go through to the right side.

4. When a very narrow shoulder strap is required it is well to commence it from two slanting pieces of ribbon to "brace" it and prevent it from falling off the shoulders. Here, two flat bows neaten the sewing on the side straps. Join the main shoulder strap at the junction of the two side straps very securely.

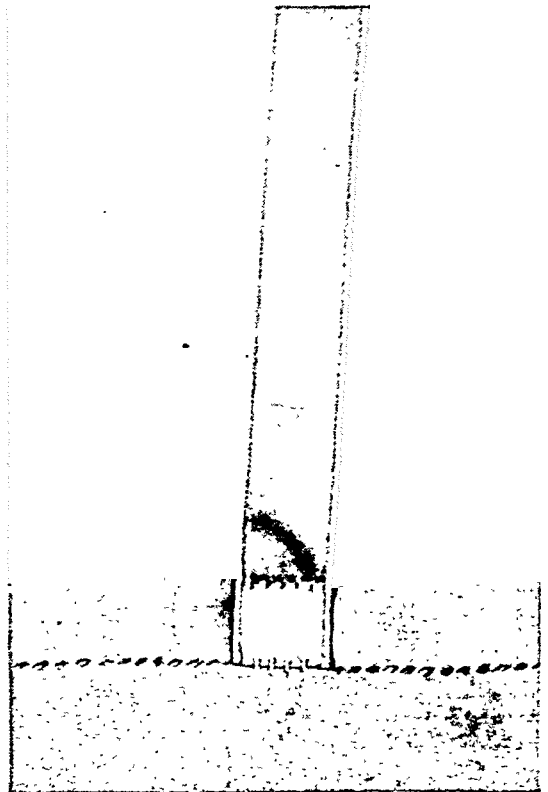
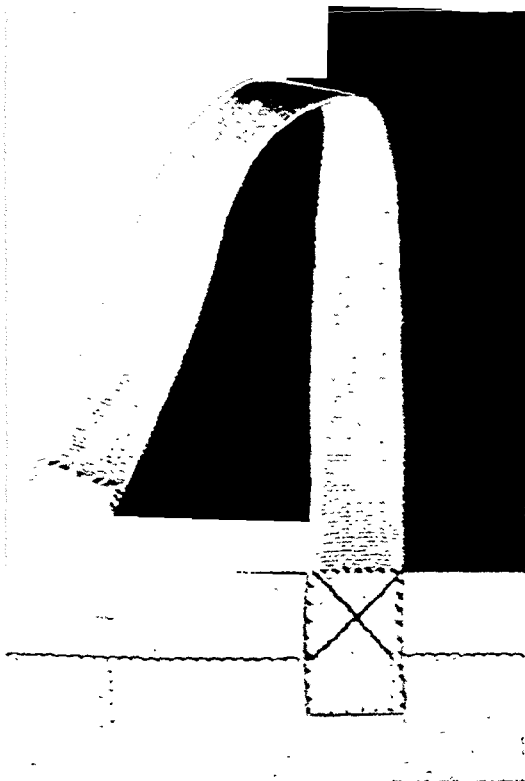
5. A wide ribbon strap sewn on plainly. The stitches down each side do not go through to the right side. The end of the ribbon is turned in once.



3

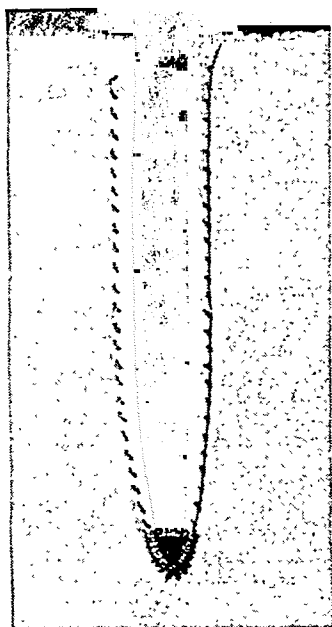
4

5

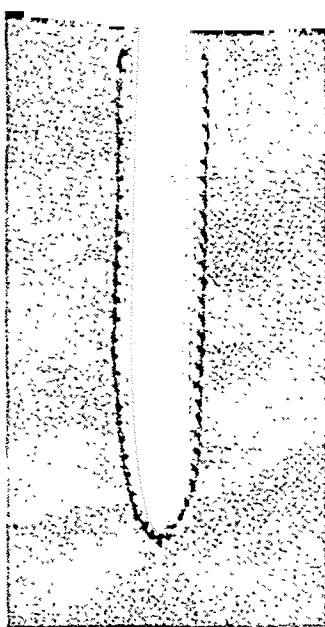


GUSSETS

Ends of openings on night-wear and underwear need specially strong finishings to stand the wear and constant laundering.



1



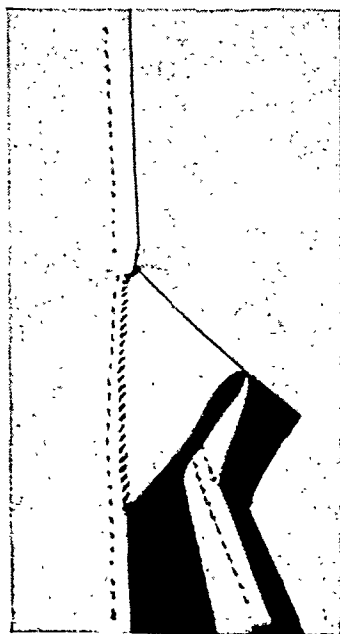
2



3

1. Here is a hemmed opening with a buttonholed bar worked across the end to take the strain.

5



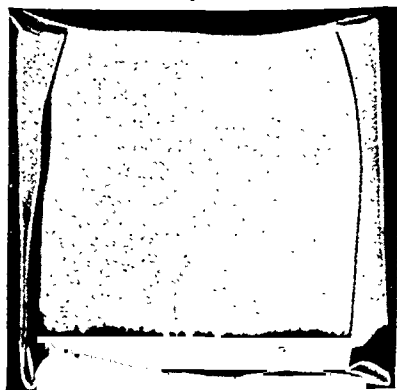
2. To prepare the opening, hem both sides, running the fold off to nothing at the point; oversew the bottom of the opening before continuing to hem the second side; then work a few buttonhole stitches round the end of the slit and throw four threads across about $\frac{1}{4}$ in. from the end and buttonhole these together closely.

3. The ends of side seams on shirts and sleeves, also pyjama sleeve openings, need a small gusset to take the strain. These are small squares of double material inserted in the ends of the openings. Join the garment with a run and fell seam and hem both sides of the opening beyond.

4

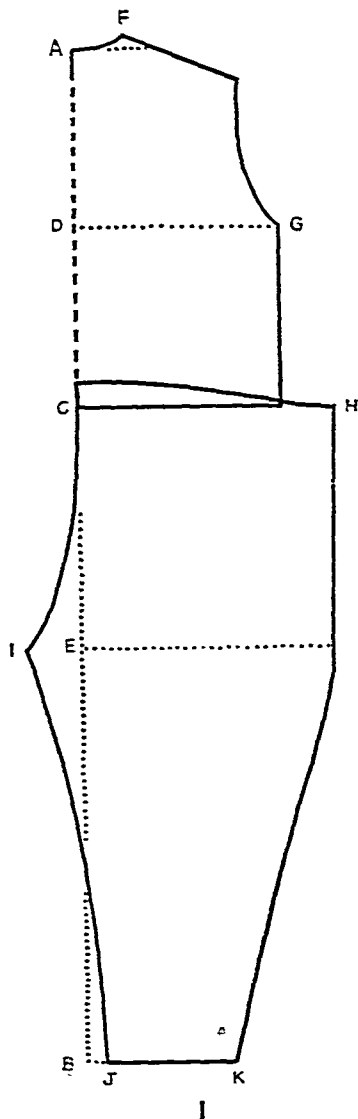
4. Cut a $1\frac{1}{2}$ in. square of material and crease small turnings on the wrong side all round.

5. Put one corner as close as possible into the top of the opening, right sides out; hold edge to edge, and oversew the folds together down both sides from top corner to side corners. Turn the work and fold the square in half diagonally, and hem over on to the wrong side, placing opposite points level, one on each side of the top of the opening.



A CHILD'S SLEEPING SUIT

This little suit encloses the feet snugly in a one-piece garment fastening down the centre front and across the back waist.



The draft.

1. The back.

A-B=back length to the ground.

A-C=back length to the waist.

A-D=half of A-C.

Line E is half-way between lines D and B.

Bodice.

A-F=2 ins. rise $\frac{1}{2}$ in.

Draw the shoulder $4\frac{1}{2}$ ins. dropping it 1 in. below line A.

D-G=quarter the chest.

The side seam and the waist line are straight.

Trousers (back).

The waist is 1 in. higher at the centre back.

C-H=D-G+2 ins.

E-I=2 ins.

B-J=1 in.

B-K=5 ins.

Connect C to I for the back seam.

Connect I to J for the leg seam.

Draw a line down from H to I in. below line E and then curve it in to K for the side leg seam.

2. Front (all in one).

A-L=2 $\frac{1}{2}$ ins.

A-M=2 $\frac{1}{2}$ ins.

Draw the shoulder seam 4 ins. long from L and drop it 1 in. below line A.

D-N=quarter the chest.

Draw a curved line from N to the lower shoulder point for the front armhole.

E-O=2 ins.

B-P=1 in.

P-Q=5 ins.

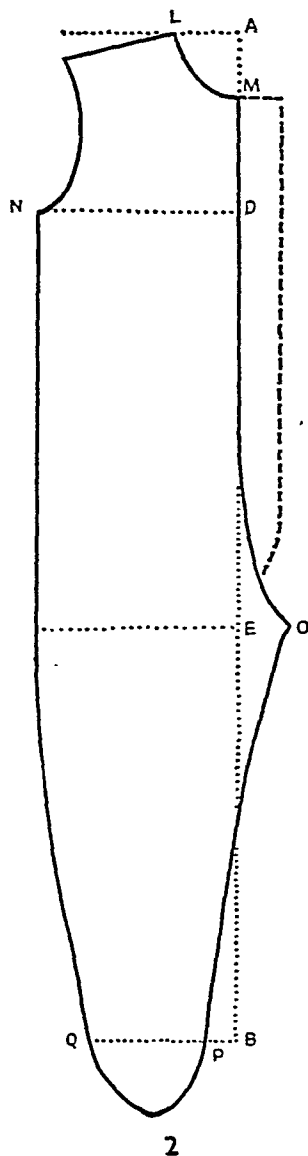
Connect M to O for front line.

Connect O to P for the leg seam.

Draw a straight line down from N to 1 in. below E and then curve in to Q for the side leg seam.

For the top of the foot, draw a semi-circle from P to Q.

The broken line gives the pattern for the facing or wrap, whichever is required.

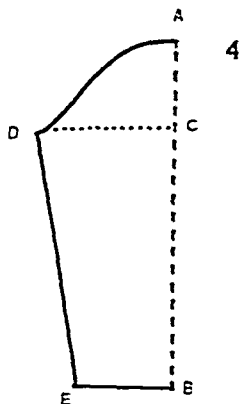
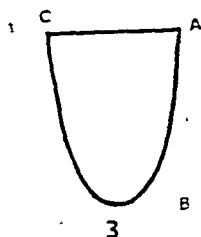


3. The sole.

A-B=7 ins.

A-C=5 ins.

Draw a curved line from A to C, passing through B.



4. The sleeve.

A-B=length of arm at the top.

A-C=3 $\frac{1}{2}$ ins.

C-D=5 $\frac{1}{2}$ ins.

B-E=4 ins.

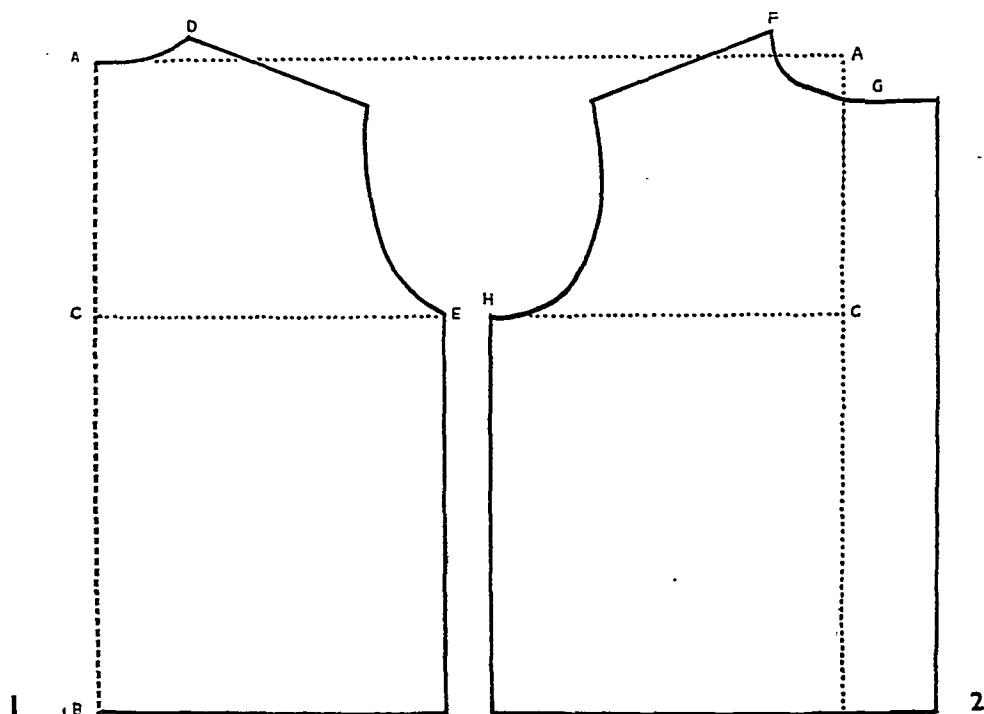
Connect A to D in a curved line for the top.

Connect D to E for the seam.

The broken line indicates the centre and should be placed to a fold.

SMALL BOY'S BLOUSE

This little blouse will fit a boy of three to four years.



1. The draft. All broken lines represent centres and are placed to folds.

Back.

A-B=length of back to waist+3 ins.

A-C=half of back length to waist.

A-D=2 ins. rise $\frac{1}{2}$ in. for half back neck.
Draw the shoulder 4 ins. long from D and dropped 1 in. from line A.

C-E=quarter the chest measure.

Connect E to the lower end of the shoulder for the back armhole.

The side and lower edges are straight.

2. The front.

A-F=3 ins. rise $\frac{1}{2}$ in. for half front neck.

A-G=2 ins.

Connect F to G for the half front neck.

Draw the shoulder 4 ins. long from F and dropped 1 in. from line A.

C-H=quarter the chest measure.

Connect H to the lower end of the shoulder seam for the front armhole.

The side and lower edges are straight.

Add 2 ins. to the width at the centre front line for the wrap-over fastening.

3. The sleeve.

A-B=length from top of shoulder to wrist.

A-C= $1\frac{1}{2}$ ins.

C-D= $5\frac{1}{2}$ ins.

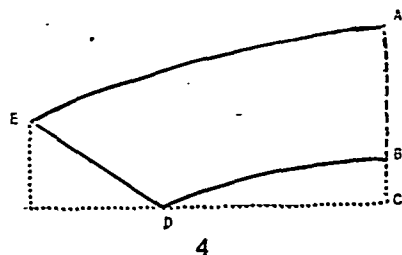
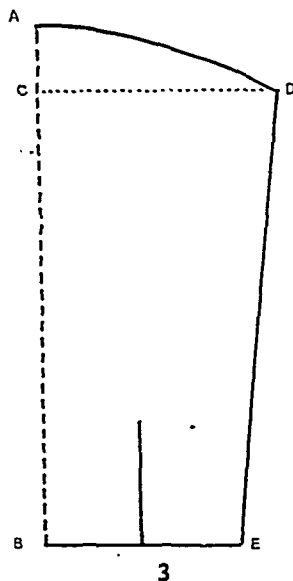
B-E= $4\frac{1}{2}$ ins.

Connect A to D with a curved line for the top of the sleeve.

Connect D to E for the sleeve seam.

Connect B to E for the bottom of the sleeve.

The sleeve opening is half-way from B to E on the back half and it is 3 ins. long.



4. The collar.

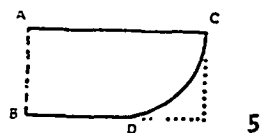
A-B=3 ins.

B-C=1 in.

C-D= $5\frac{1}{2}$ ins.

D-E=3 ins. rise 2 ins.

Draw a curved line from A to E for the outer edge.



5. The cuff.

A-B=2 ins.

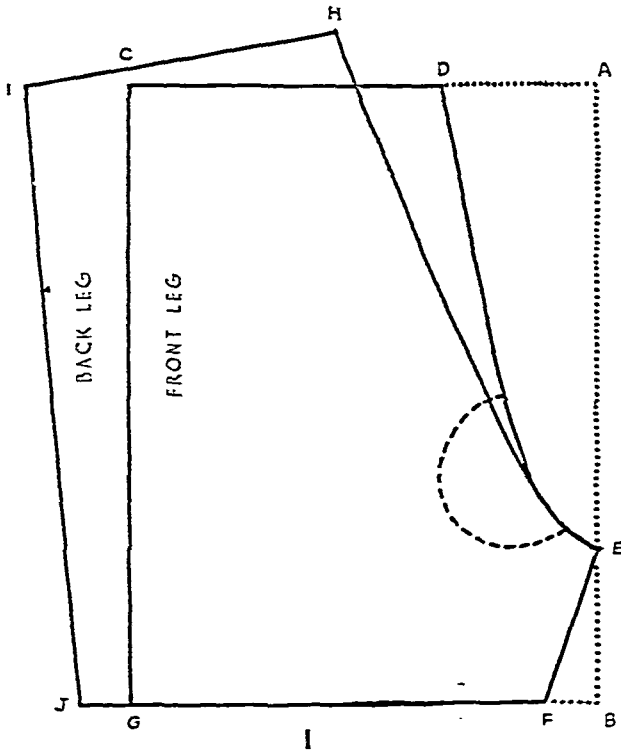
A-C=4 ins.

B-D= $2\frac{1}{2}$ ins.

Draw a curved line from D to C.

BOY'S TROUSERS

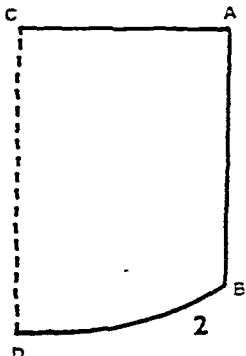
This is a pattern for a pair of knickers for a small boy of three to four years.



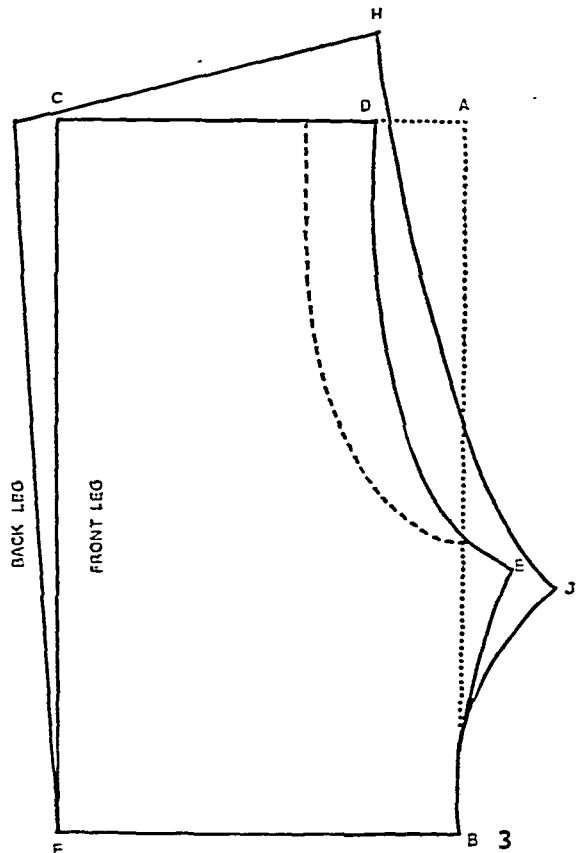
I. The draft.
Front half of leg.
 A-B=length of outside leg.
 A-C=quarter of seat measure+2 ins.
 A-D=3 ins.
 B-E=3 ins.
 B-F=1 in.
 B-G=A-C.
 Connect D to E in a curve for the front seam.
 Connect C to D for front waist.
 Connect E to F for inner leg seam.
 Connect C to G for front side seam.
 Connect F to G for bottom of leg.
Back half of leg.
 D-H=2 ins. rise 1 in.
 C-I=2 ins.
 G-J=1 in.
 Connect H to E for back seam.
 Connect H to I for back waist.
 Connect E to F for inner leg seam.
 Connect I to J for side seam.
 Connect F to J for bottom of leg.
 The dotted line gives the pattern for the fly.

A pattern for trousers for an older boy

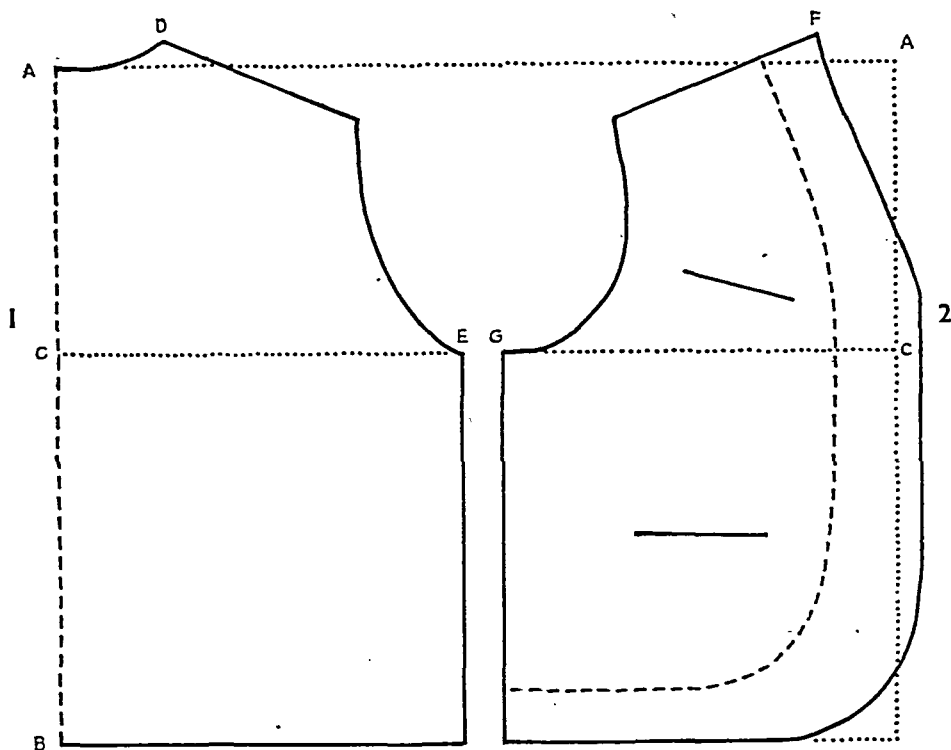
3. The draft.
Front half of leg.
 A-B=length of outside leg.
 A-C=quarter of seat measure+1 in.
 A-D=2 ins.
 B-E=6 ins. going out 1 in.
 B-F=A-C.
 Connect D to E for front curve.
 Connect D to C for front waist.
 Connect E to B for inner leg seam.
 Connect C to F for side seam.
 Connect B to F for bottom of leg.
Back half of leg.
 D-H=2 ins.
 The back waist line is drawn from H to a point I in. beyond C.
 J is $\frac{1}{2}$ in. below and 1 in. to the right of E.
 Connect H to J for back seam.
 Connect J to B for inner back leg.
 Connect the end of the waist line to F for the side seam.
 Connect B to F for bottom of leg.
 The dotted line gives the pattern for the fly.



2. The pocket.
 A-B=5 ins.
 A-C=4 ins.
 The dotted line is 6 ins. long and goes to a fold.
 Connect B to the end of this line.



DRAFT FOR COLLARLESS COAT FOR SMALL BOY



A coat made from this draft will fit an average-sized boy of four years.

THE DRAFT

1. Back.

A-B=length of back from neck to required length.

A-C=half back length from neck to waist.

A-D=2 ins. rise $\frac{1}{2}$ in.

The shoulder is 4 ins. long; draw it from D dropping 1 in. below line A.

C-E=quarter the chest measure + $\frac{1}{2}$ in.

Draw the back armhole from E up to the lower shoulder point.

The side seam and bottom edge are straight.

The broken line represents the centre back; place to a fold.

2. The front.

A-F=3 ins. rise $\frac{1}{2}$ in.

Draw the shoulder seam 4 ins. from F dropping 1 in. below line A

C-G=quarter the chest measurement.

Connect G to the lower shoulder line for the front armhole.

The side seam and bottom edge are straight.

Extend the centre front 1 in. wider and curve the front edge as shown.

The broken line following the front gives the pattern for the front facing; this does not go round the back.

The position of the pockets is indicated.

3. The sleeve.

A-B=length from top of shoulder to wrist.

A-C=3 $\frac{1}{2}$ ins.

C-D=5 $\frac{1}{2}$ ins.

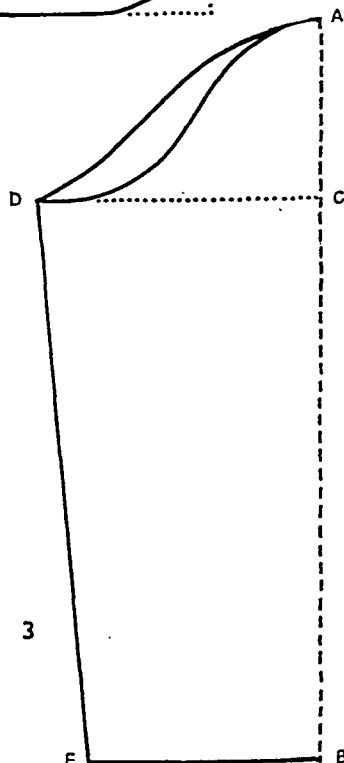
B-E=4 $\frac{1}{2}$ ins.

Connect B to E for the bottom of the sleeve.

Connect D to E for the sleeve seam.

From A to D construct the upper and under sleeve tops.

The broken line represents the centre of the sleeve.



PART VI

HOUSEHOLD MENDING

Here are a few suggestions of what can be done to those garments and articles which need mending, before the fabric is old, through constant laundering and hard wear.

The hems of hemstitched handkerchiefs will soon tear away; these can be neatened with a rolled hem and, in the case of ladies' handkerchiefs, narrow lace added. Or, they can be cut smaller to get rid of the worn edge and bound with coloured silk.

Silk underwear can be mended by working embroidery over a thin part and if a hole has worn, it can be cut away and a lace motif inserted.

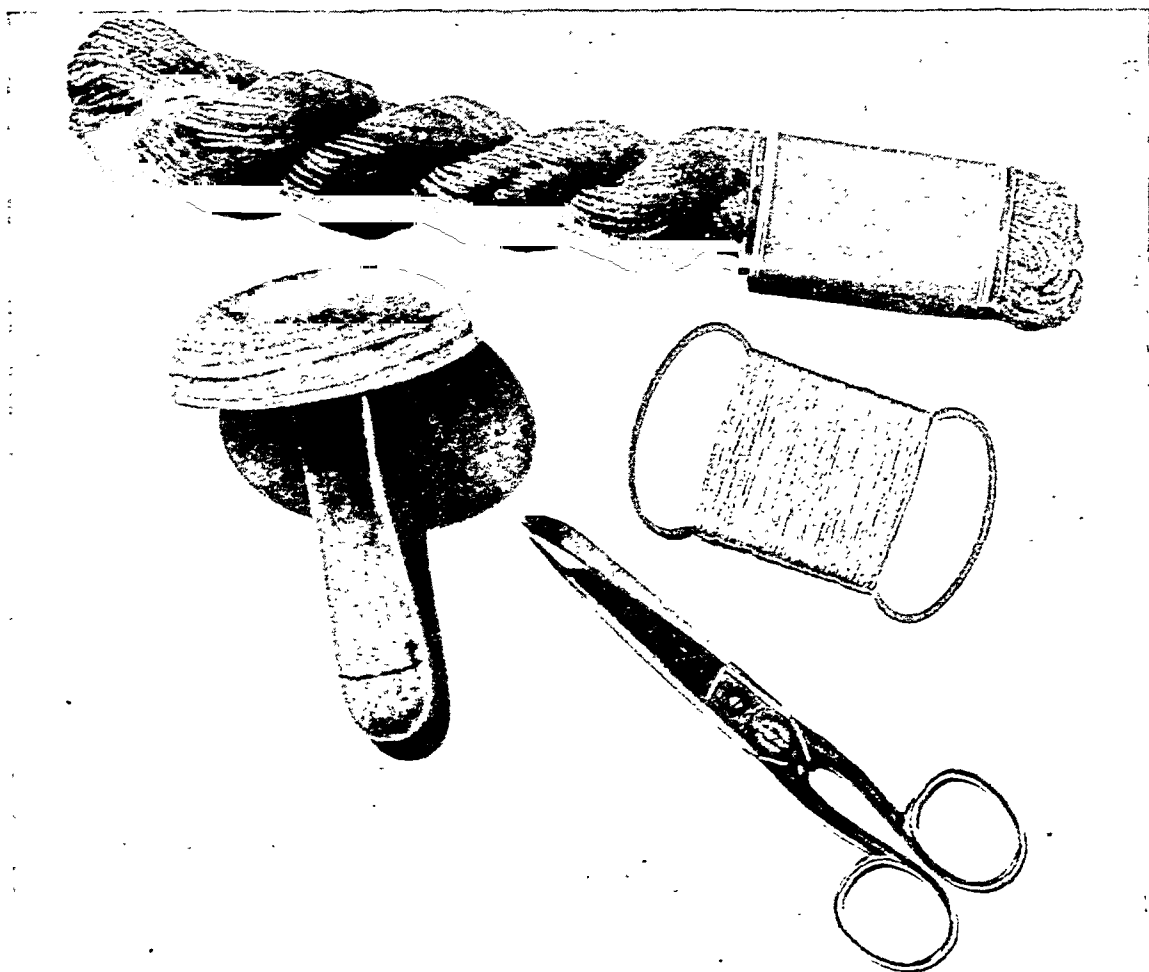
Men's shirt cuffs wear very quickly at the fold; these can be mended by being taken off the sleeve and a strip of self or similar material

slipped inside underneath the broken edge and the tear hemmed neatly. Press well and sew on to the sleeve again, the reverse way so that the repaired edge is inside.

Garments and household linen should be repaired as soon as they wear thin. At this stage a small invisible darn may be all that is necessary, but if it is left until the threads break, then a patch will have to be put on, which is a more lengthy process and cannot be done invisibly.

When darning holes in stockings and gloves a wooden holder called a mushroom will make the work much easier.

This gadget has a large, flatish top and thin, round stem; stocking holes are held firmly over the round top and holes in gloves are held over the stem.

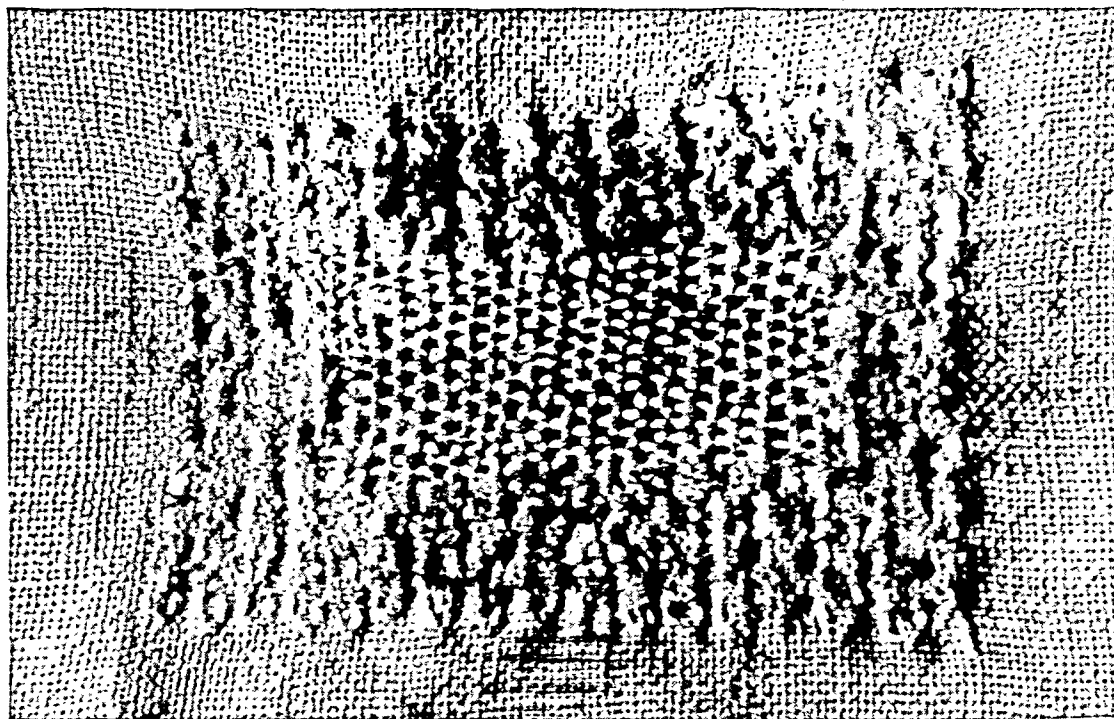


MENDING TABLE LINEN

The texture of the fabric must be taken into consideration when darning table linen.

Plain linen is darned in the ordinary way,

with rows of stitches worked first along the warp and then along the weft, taking small stitches and working with linen or mercerised threads.



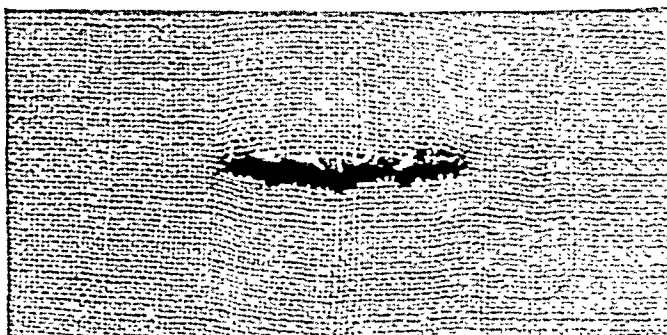
1

1. A plain linen darn; the hole is trimmed to a thread and the darning is commenced $\frac{1}{8}$ in. beyond. Damask linens have a woven pattern which must be followed in the darning. Twills pass over three threads and under one, each succeeding row moving one thread along. Other, more elaborate patterns should be copied as closely as possible, but as they take a great deal of time and are trying to the eyes, a woven darn should be tried instead; for this, turn to the page on wool darns.

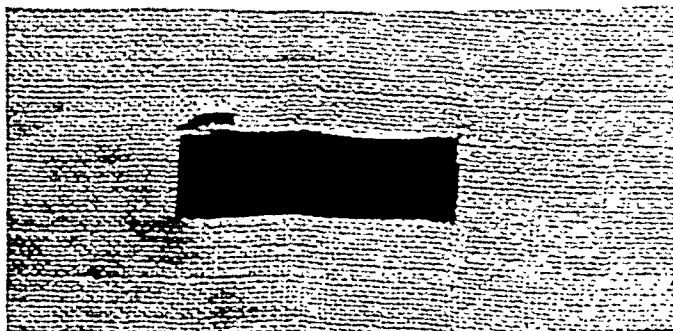
2. A hole in plain weave before being cut.

3. The same hole after being cut.

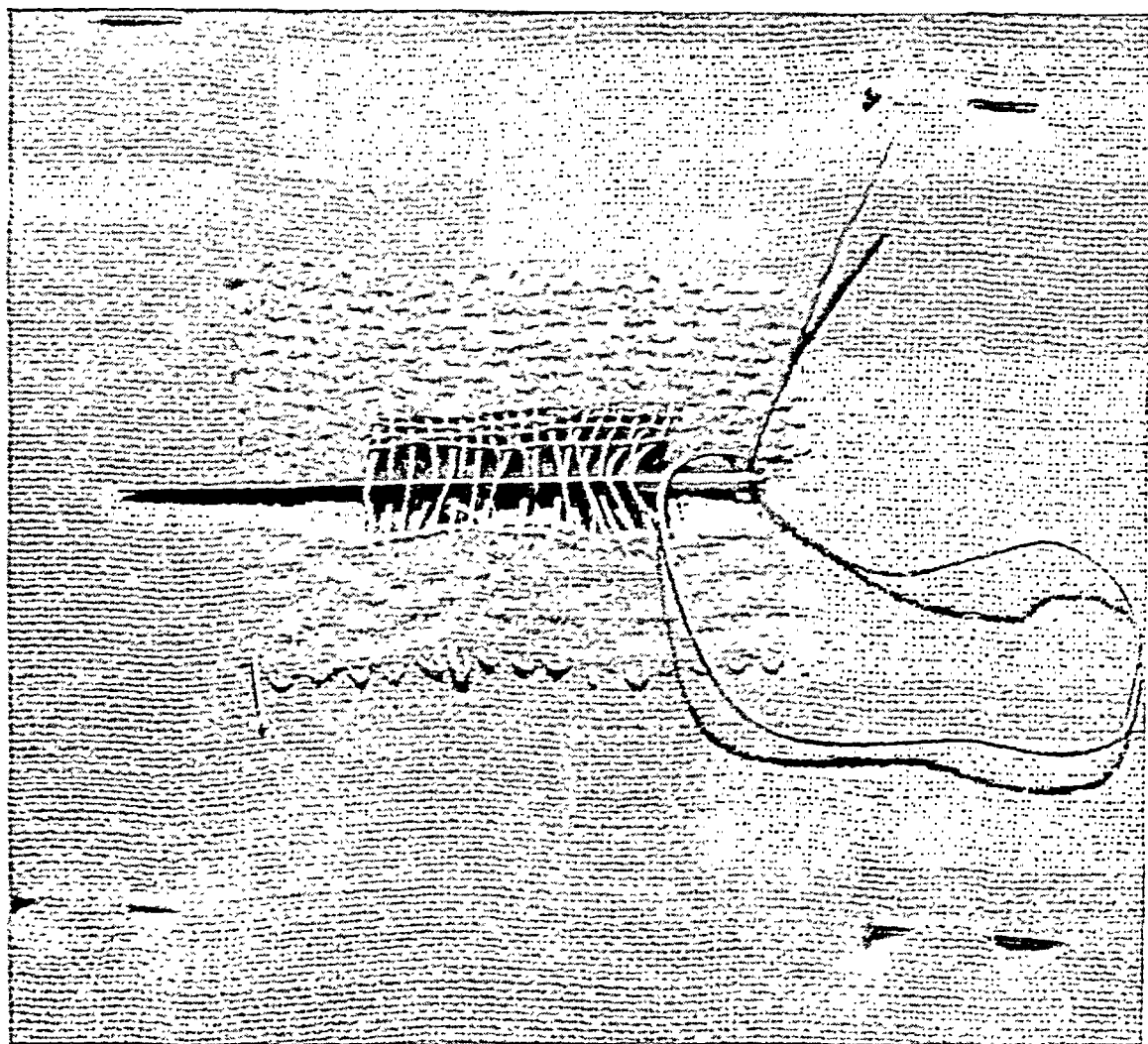
2



3

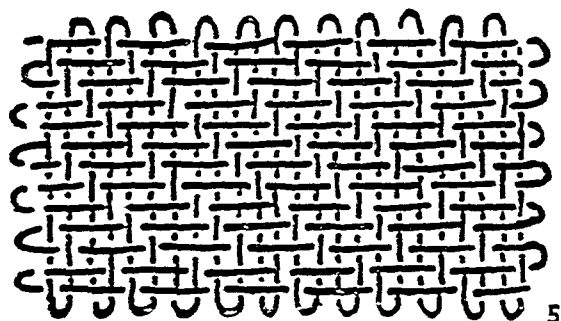


MENDING TABLE LINEN *continued*



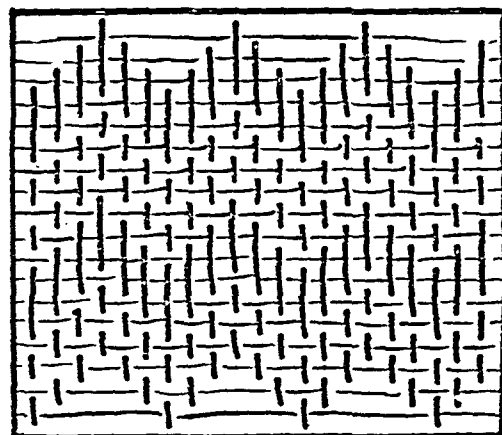
4

4. Darning in process; a straw needle is better than a darning needle. Commence with stitches running in the same direction as the selvedge, turn the work and weave in and out of the warp stitches. Pin the work over dark paper.



5

5. Twill darning in process.

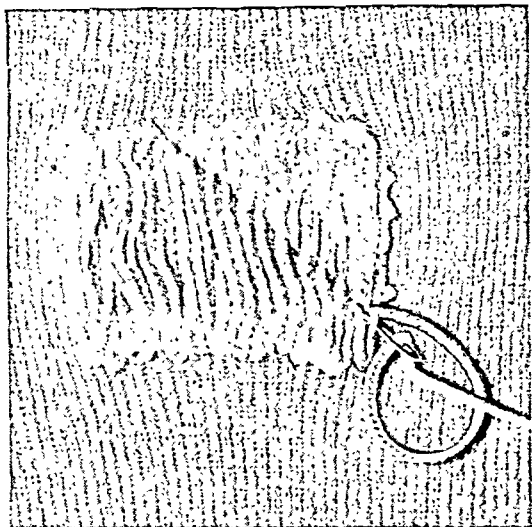


6

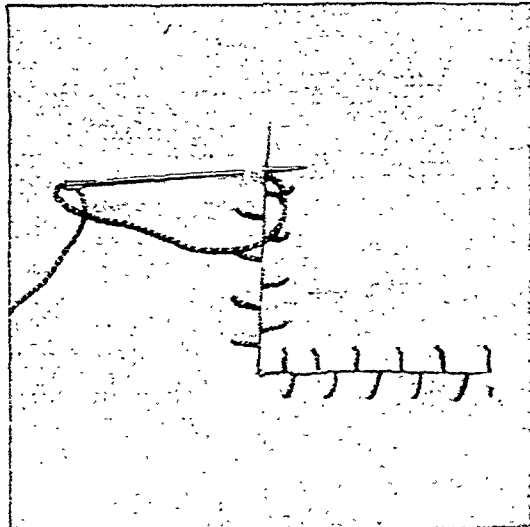
6. A typical damask darn.

MENDING WOOLLEN CLOTH

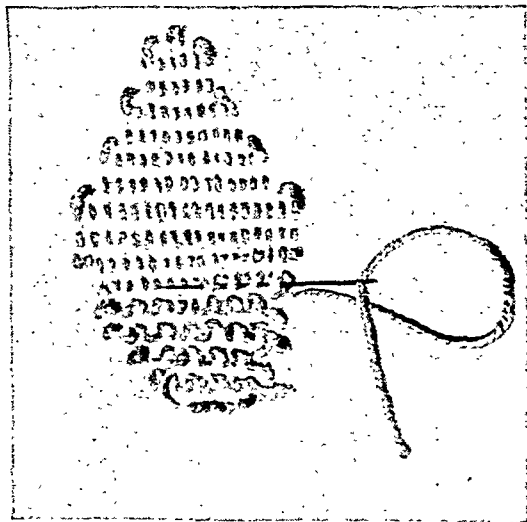
Darn small holes and thin places in wool stockingette with diagonal darning. On wool cloth end the rows unevenly, if all rows turn on the same thread, that thread is holding the weight of the darning and will soon break away. Use fine wool to match the garment.



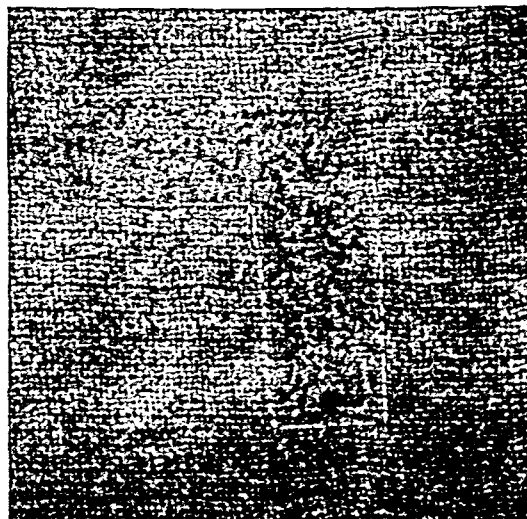
1. A darn on wool stockingette. Notice the second set of stitching is worked diagonally across the first.



3. Pulling the edges of the tear together. This method prevents the material fraying during repair. When this is done, proceed to darn at right angles to the tear, taking small light stitches. This may be enough, but one or two rows worked along the tear may be required to hold the raw edge more firmly.



2. A darn on wool cloth (flannel). A tear in wool cloth can be mended so that it is scarcely seen. A little time and patience will be needed to study the texture of the cloth; this must be copied, if possible. Use a thread from the material; or, if there is no spare material from which to take it, obtain a fine thread to match the colour of the material perfectly. If the exact colour cannot be got, then choose one a little darker; never work with lighter, because it will work in lighter still. Take care not to fray the edge of the tear; pull it together with stitches worked over and under; arrange them to run straight to the thread.



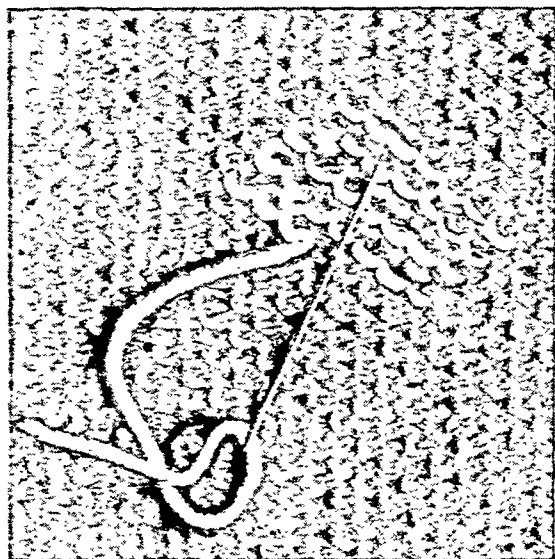
4. A three-cornered tear in wool cloth mended as just described; the work is all done on the right side. Press well with the work over a board and place a damp cloth between it and the iron. It will be practically invisible (in the photograph the area inside the dotted lines is the mended portion). It is more difficult to mend bold patterned tweed. Work a preliminary darn in thin-silk and then darn again with a self thread, copying the pattern of the tweed.

MENDING KNITTED FABRICS

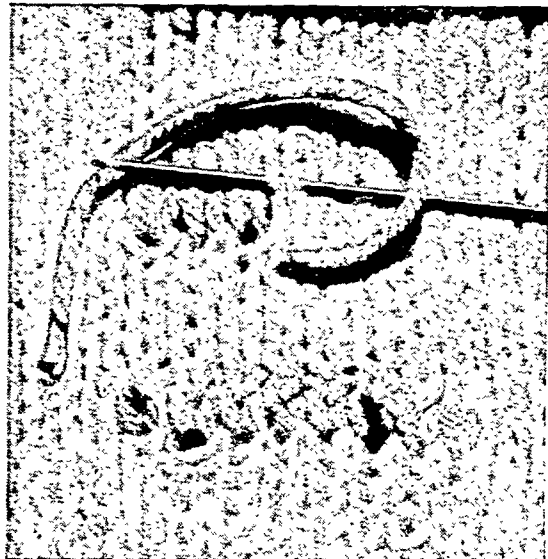
When mending fabric which has been knitted by hand, the stitch pattern must be copied.

For this reason it will save much time and

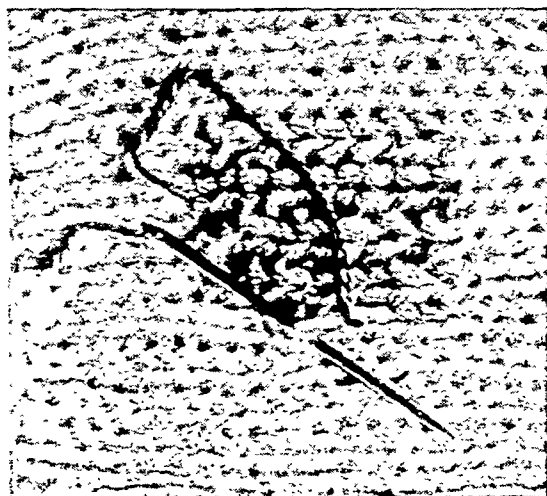
trouble if the material is strengthened as soon as it wears thin; this will prevent the necessity for an entire section being replaced.



1



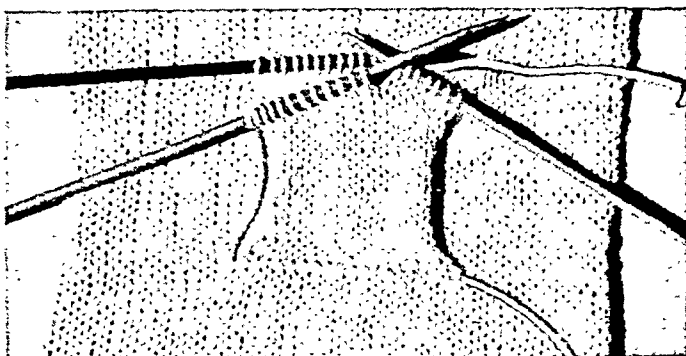
2



3

4. Knitting in a patch. When large holes have worn out, a new piece of knitting must be worked to take its place. Pick up enough stitches to reach beyond either side of the hole, using the same sized needles that were used for the garment. Count the number of rows needed to cover the hole, and knit that number on the picked-up stitches. Pick up an equal number of stitches above the hole and then knit them into the top of the patch. Sew the remaining stitches very strongly and sew down the sides of the patch. Turn the work and lightly sew the hole to the patch. Press well.

4



PATCHING WOOL

Wool underwear is expensive and must be made to last as long as possible. Fine wool stockingette and flannel are treated alike.

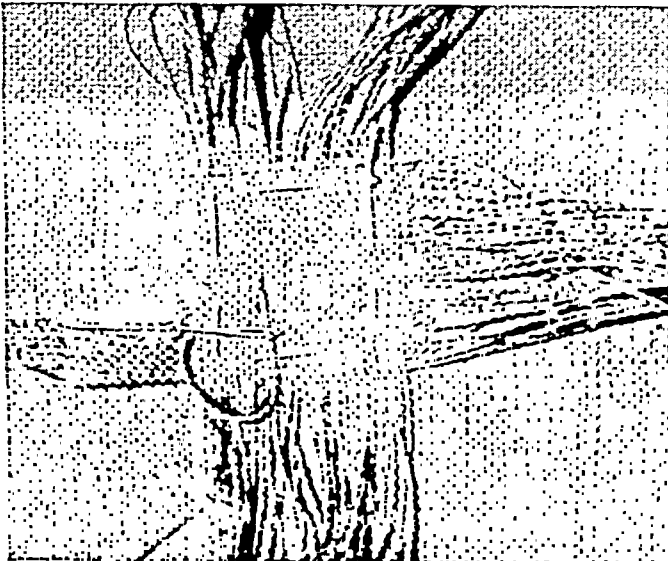
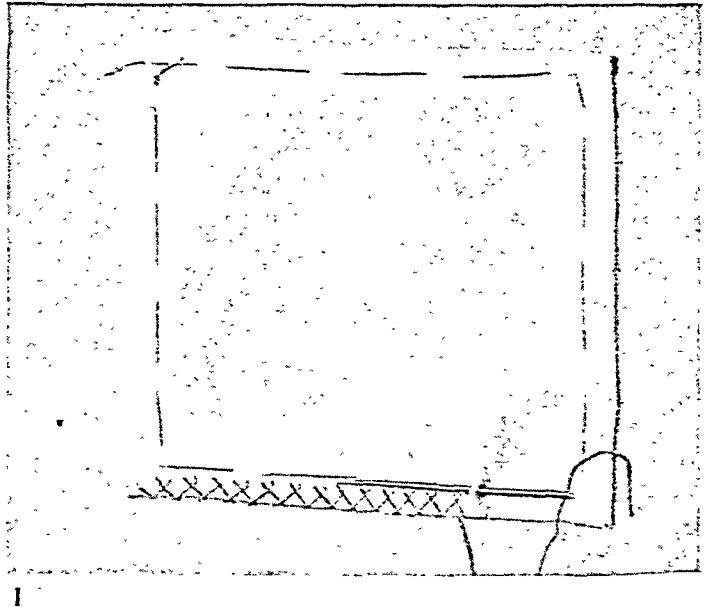
When new material has to be patched on to a garment which has been in wear for some time, the colour of the cloth will have changed; perhaps it will have faded, or it may be a little soiled so that the patch will look bright in comparison. Therefore, the patch must be treated to look like the garment; if it is soiled rub in a little charcoal and dust, if it is faded brush lightly with colour remover.

A wool patch is put on in quite a different method to silk and cotton patches; prepare the hole by trimming it to the threads, cutting away all thin parts. Cut the patch, which should not be new material, 1 in. larger each way. Do not tack any turnings round either the hole or the patch, but place the patch over the wrong side of the hole and tack firmly. Work herring-bone stitch round the patch and then turn the work and herring-bone stitch round the edge of the hole. Do not use cotton; silk or sylko are best.

If preferred, a small turning

may be turned in round the hole and hemmed down on to the patch lightly.

It is especially necessary for the threads of wool patches to match the direction of the threads of the garment. Wool stretches much easier than other material, and if the patch is on the bias of the garment threads, either the patch, or else the garment immediately surrounding it, will be pulled out of shape, thus still further weakening the garment.



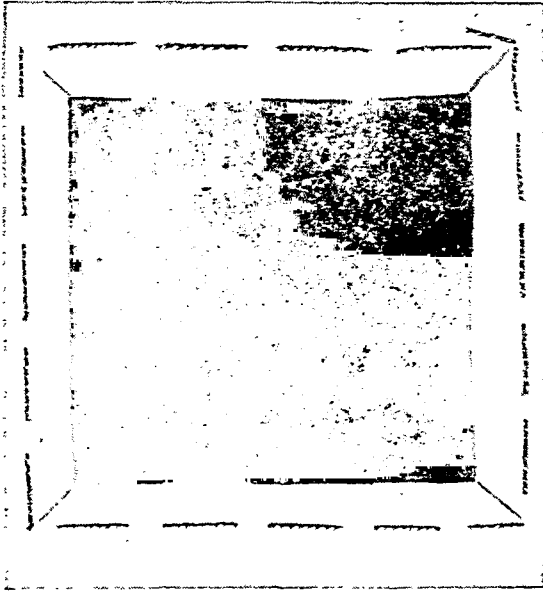
1. A wool (flannel) patch in process.

2. A woven wool patch in process. When a woollen outer garment has worn badly and a patch is necessary, one can be woven in. Even a large hole caused by an iron scorch can be quite invisibly patched. Do not trim the edge, but lightly oversew it. Cut a square or oblong patch from self material about 4 ins. larger each way and fray out its edges for 1½ ins. Lay this over the right side of the hole, making sure that any pattern and also the warp threads match. Tack in place very firmly and then darn in the frayed strands. The ends must be darned in uneven lengths to prevent a ridge forming where they are cut off.

PATCHING COTTON

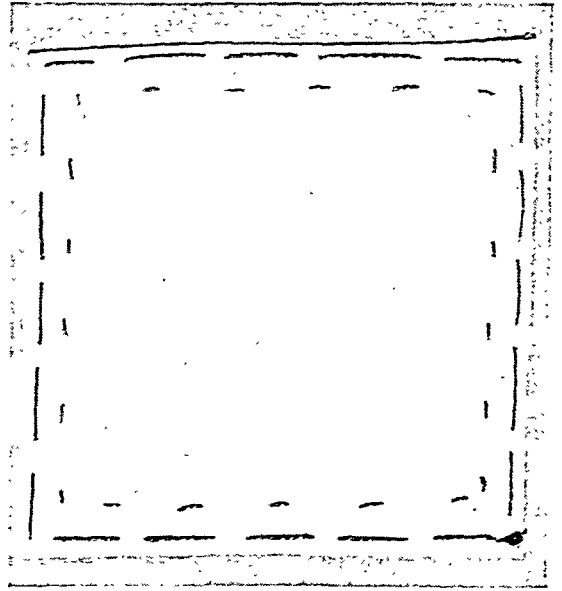
The first requirement of a cotton patch is that it must be very strong. The thickness of turnings round the patch will give extra weight and pull on that part of the garment or house-

hold article, so be sure to cut away all that has worn thin. The patch should be of similar material and it must be washed first to remove the dressing.



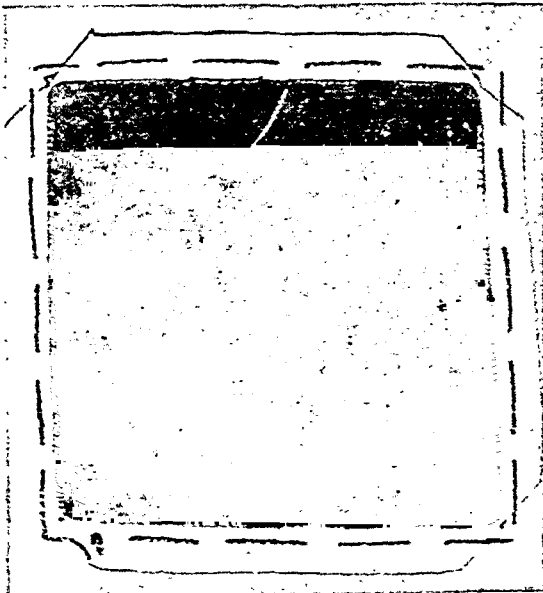
1

1. Mark out in tacking stitches either a square or an oblong surrounding the thin material; the lines must run to the thread of the material. It is not enough to tack a shape that looks square or oblong, because the threads of cotton do not always run at right angles. Cut the worn part, leaving $\frac{1}{4}$ in. turnings inside the tacks, and snip the corners out to the tacks.



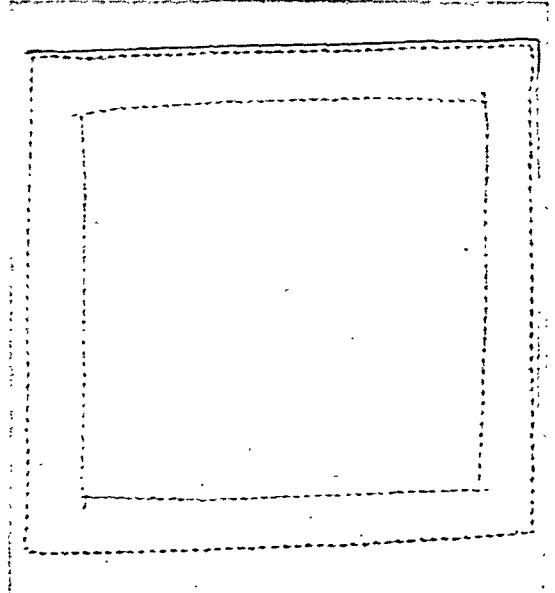
3

3. Tack turnings on to the right side and crease the centre of each of the four sides of the patch and the hole, lay the patch over the hole on the wrong side, placing all centres parallel and leaving an even overlap on all sides. A piece of dark paper slipped underneath will facilitate the placing of the patch. Turn the work and tack again along the edge of the hole.



2

2. Tack these turnings on to the wrong side and cut a patch $1\frac{1}{2}$ ins. larger each way from washed material.



4

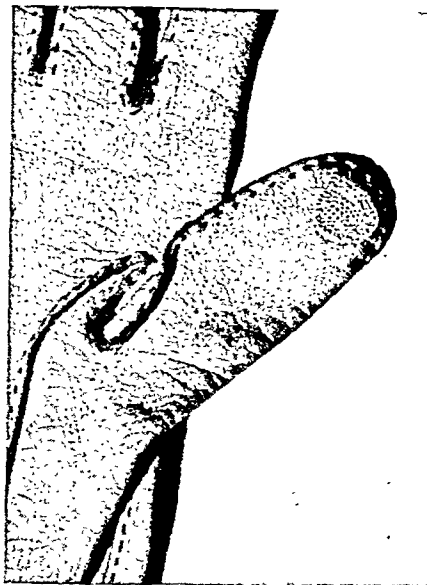
4. Stitch by machine round the hole and the patch; work very close to the edge. Note the corner stitch.

MENDING GLOVES

It is very annoying to find an otherwise perfectly good pair of skin gloves wearing thin, perhaps through that part being cut from an imperfect section of leather.

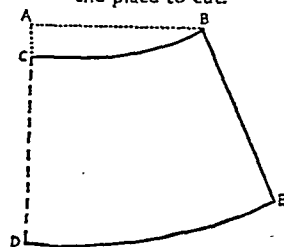
If taken in time and covered with stitching the glove can be made to last a long time.

1. Using very fine silk in a colour to match that of the glove perfectly, work a row of buttonhole stitch well above the thin area; a very fine leather needle must be used so that the glove is not split. Work back with buttonhole stitching passing through the loops of the stitches of the previous row; do not pass the needle through the glove until it reaches a point well to the side of the thin part. Continue working backward and forward, only picking up the stitches in the previous row, until an area of stitching well covers the damaged section of the glove. The last row passes through the skin as well as the silk. Old gloves may be given new style, just as a dress can be renovated. Leather gloves can be given new gauntlets; plain fabric gloves can be given felt gauntlets with suitable decoration added to give them an expensive appearance.



2

2. Cut the glove at the wrist, leaving the hand generously long. The tacking line marks the place to cut.



3

3. Cut a gauntlet from this half pattern. The broken line is the centre. So this will be cut on folded paper.

A-B=half wrist measure + $\frac{1}{4}$ in.

A-C= $\frac{1}{2}$ in.

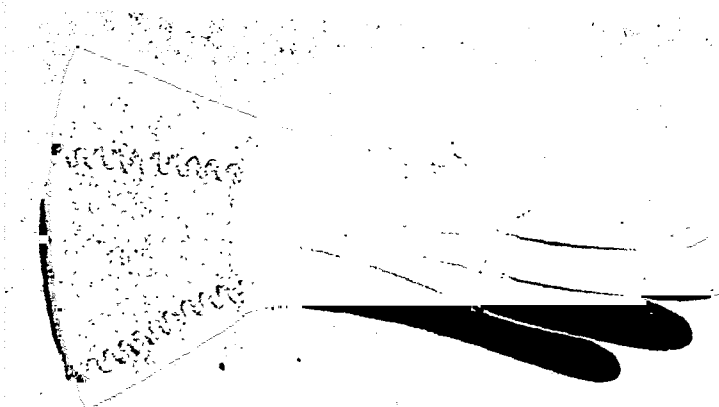
C-D=depth of gauntlet.

B-E=C-D Swing out to give the required width to the outer edge of the gauntlet.

Do not add too much decoration, the gauntlet may not require any at all if the colour of the felt or the surface of the leather is interesting. Stripes of silk rick rack braid have been sewn to the gauntlet shown here. Do not take any turnings from either the glove or the gauntlet. Lay the gauntlet to overlap the end of the glove with the open end at the back, and tack together firmly. Buttonhole stitch the edge of the gauntlet to the glove and the edge of the glove to the gauntlet.

4

4. How the glove will look when finished.



REPAIRING BED LINEN

Bed linen and blankets are expensive household items so should not be discarded until it is absolutely impossible to use them. Here are some hints on what can be done to make them give longer service.

SHEETS

As a rule sheets wear thin in the middle. Tear away the worn part, oversew the selvages together and hem the raw edges.

PILLOW SLIPS

The hemstitched frills of pillow cases are the first to wear. Cut the entire frill away, and either join a double band all round with faggot stitching, or else turn the slip inside out and take in a little all round, like the second step of a french seam.

At one time cut-work embroidery was fashionable worked in bands down both ends of the pillow slip. Where this is now wearing away the material can be replaced with a band of lace insertion which will prolong its life.

BLANKETS

Blankets should be darned as soon as they wear thin and never allowed to go into holes.

When blankets have become too old to repair they can be covered on each side with gaily coloured print and stitched to form a padded quilt.

EIDERDOWNS

These first begin to wear at the corners because the thickness, here, strains the material and if of silk it will split. The repair must take the form of a patch of some kind. This can be done by covering the corner with a large triangle of similar material or ribbon to match. The apex of the triangle is put to the corner of the eiderdown and the middle length must be long enough to reach from the outer corner to the first row of stitching. (See illustration.)

It may be impossible to match the material nearly; in this case it will be better to use a totally different material. Cut the corner patches from patterned or contrastingly coloured silk; and to prevent it looking too obviously a renovation, cover the centre panel as well.

When the narrow piping, which edges eiderdowns, wears, sew some very narrow ribbon over it.

QUILTS

The fringe round quilts should be cut off as soon as it begins to look untidy and the edge neatly hemmed instead. If the hem of a silk bedspread slits, it can be cut off and replaced with a narrow hem and silk fringe.

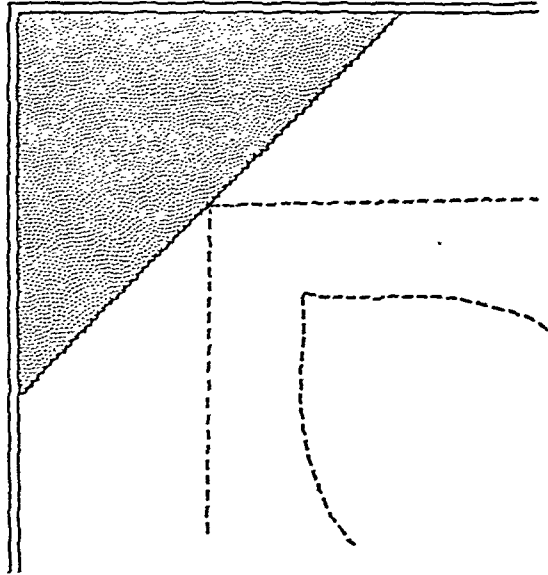
PILLOW AND OVERLAY CASES

When a casing slits draw it together with linen thread as soon as possible to prevent the feathers from coming out and patch immediately with a

similar material or with wide tape.

LOOSE COVERS FOR MATTRESSES

Make a loose cover of unbleached calico to keep your mattress cover clean. Calico can be obtained in various widths ranging from 27 ins. up to about 80 ins., so choose the width that will take the mattress, plus an allowance for turnings down each side. Twice the length, plus turnings, and enough to make the bands round the sides will be required. Cut this band in straight strips and join all the pieces together. Seam round the four sides of one section of the cover, and round two long sides and one short side of the other section. The second short side is left open, neatened, and either very large press studs or else tapes sewn on for fastening the cover after it has been slipped over the mattress. If there is danger of feathers working through, the inner side of the material should be well soaped.



REPAIRING AND RENOVATING

Garments which are to be repaired or renovated should be cleaned or washed beforehand if they are at all soiled. If this is not necessary, they should be carefully brushed, sponged and pressed; treated like this the work should not be unpleasant or tiresome.

It is a good plan to gather together all scraps and pieces and sort them out into their various types, throwing away useless materials.

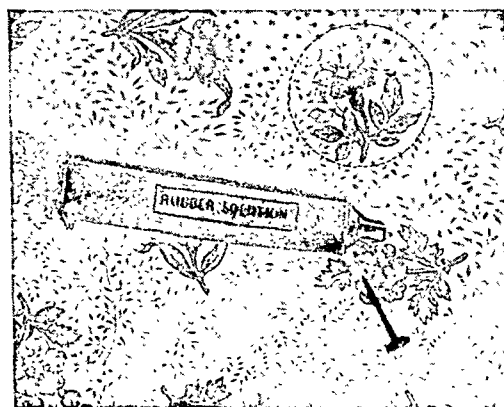
Garments to be renovated or re-modelled

should be unpicked carefully; all threads must be removed and old seams pressed flat. Buttons and fastenings, etc., must be put away; they will be useful later.

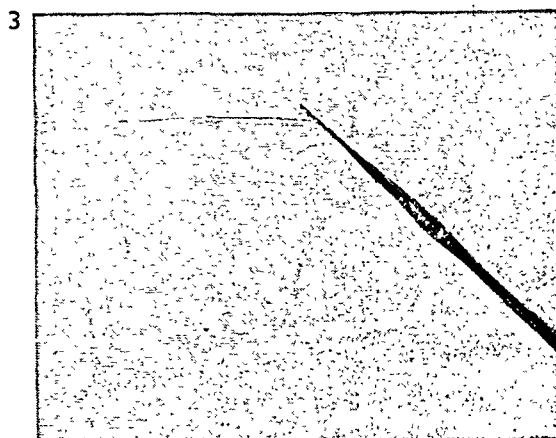
If, during the process of cutting-out or unpicking, the material has been accidentally snipped, first aid can be given by applying a little glue to the wrong side of the cut; a special kind is sold in cheap tubes. When it is dry lightly darn across the cut with silk, or a human hair. If a tiny piece of patterned material has been cut or pulled away, take a small piece of the material with identical design and stick it underneath. A tube of this glue should be kept handy; it will save time and trouble if applied instantly to a hole in stockingette, it will prevent a small stocking ladder running and small repairs can be effected when there is no time to sew.



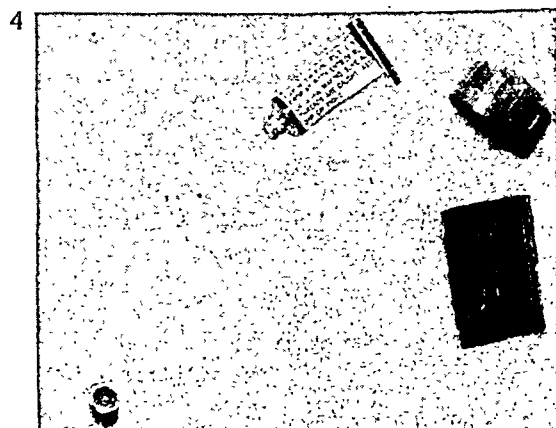
1



2



3



4

1. A small cut repaired with glue.

2. A small patch stuck under patterned material.

3. Small ladders in silk stockings can be crocheted. Work in a good light and use a fine steel hook, picking up every thread if possible. It is a good plan to slip a piece of white paper underneath to show up the threads.

4. First aid for a hole in a stocking. A non-sticky preparation dropped on will prevent the stitches laddering.

GIVING NEW STYLES TO GARMENTS

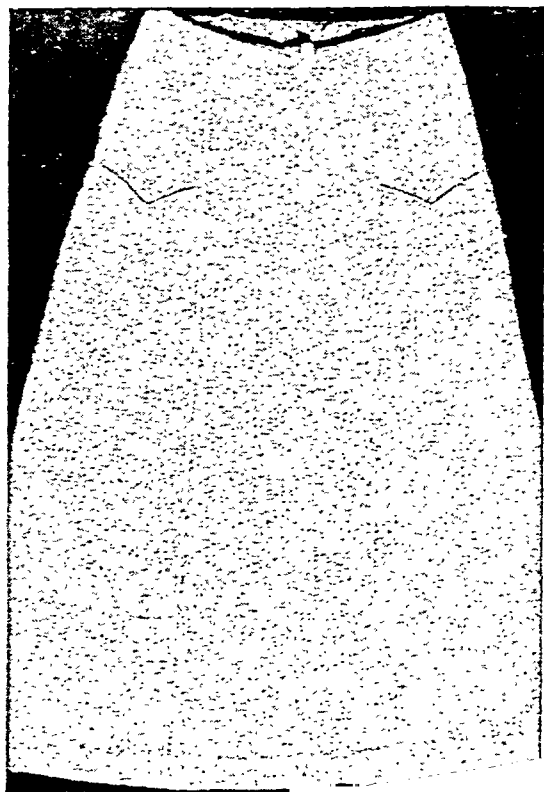
Do not discard an old coat and skirt.

With a little thought and manipulation it will make a very warm winter dress. The coat will overlap the skirt and give scope for an interestingly shaped waist or hip join. The crossover, if any, can be used to good purpose too. Not very much can be done with the sleeves because there is seldom much spare material; they could be shortened in a shaped line and patterned material used for the lower part of the sleeve. The skirt may have to remain very much as it is. A wrap-over can be turned into a pleat or, if there are enough cuttings to make them, pleats can be let into an existing seam.

Decide on the new style before doing any unpicking; from a paper pattern, or by careful calculation, mark out the general lines of alterations; in this way no time will be wasted in unnecessary picking.



1



2

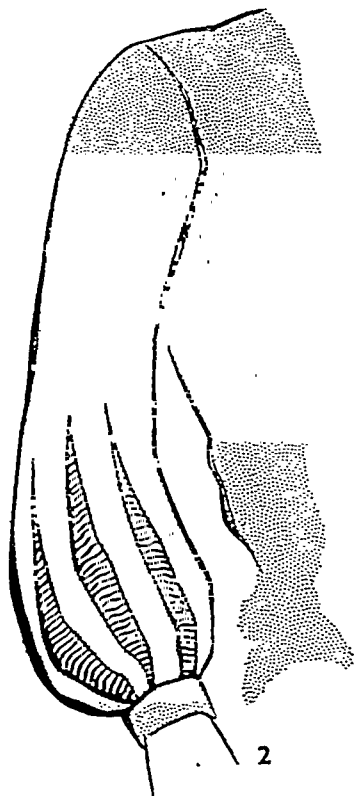
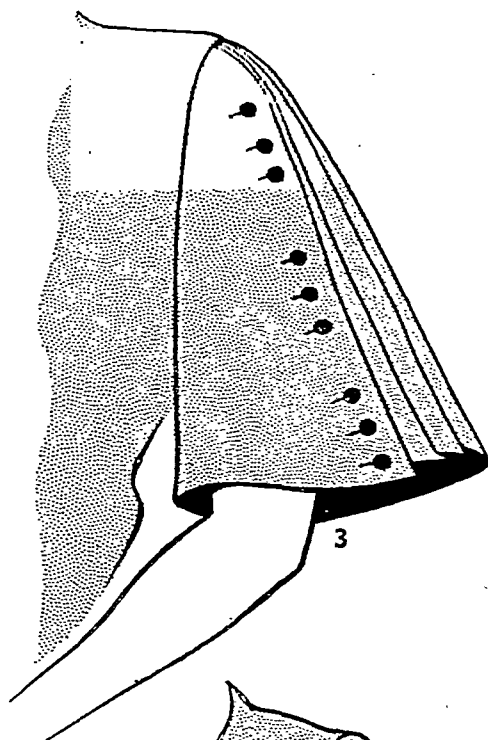
1. This coat is going to be joined to a skirt of similar material; the vandyked seam will come halfway between waist and hips. The sleeves are to be shortened to end between wrist and elbow, the lower sleeve will be of patterned wool voile.

2. The skirt is plain; the only alteration, here, is to

make the centre panel narrower. The coat lining must be taken out, all buttons and other fastenings removed, the petersham and placket taken from the skirt. Well shake and brush the coat and skirt, repair if necessary, and join up the placket in the skirt before proceeding to re-make the garment.

GIVING SLEEVES NEW STYLE

The sleeves of a plain dress can be made the chief feature of interest. If the sleeves are already plain so much the better.

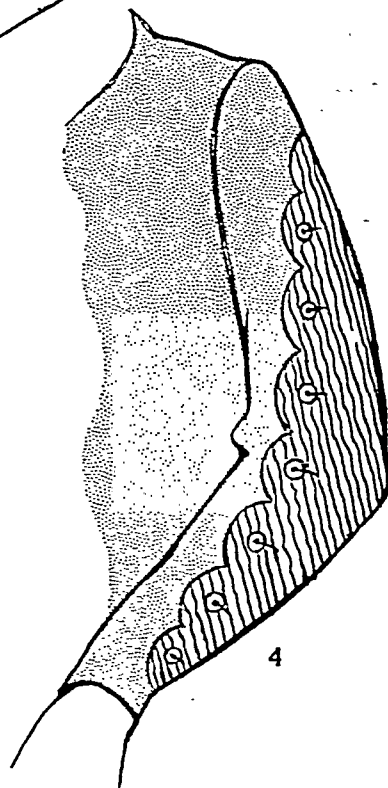


1. Here is what can be done to short full sleeves; plain material is cut into a tight-fitting sleeve joining the full patterned top in a point.

2. Slash a plain sleeve to show a brilliant-coloured lining. Neaten the cuts with picot edging.

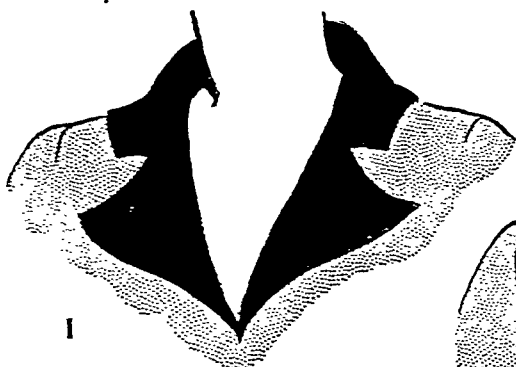
3. Long full sleeves can be cut at the elbow and a few pleats let in at the top.

4. If a tight-fitting silk sleeve wears thin at the elbow, cut off the worn part of the sleeve and add a corduroy inset of the same colour as the silk. This useful idea can be carried out in many ways.



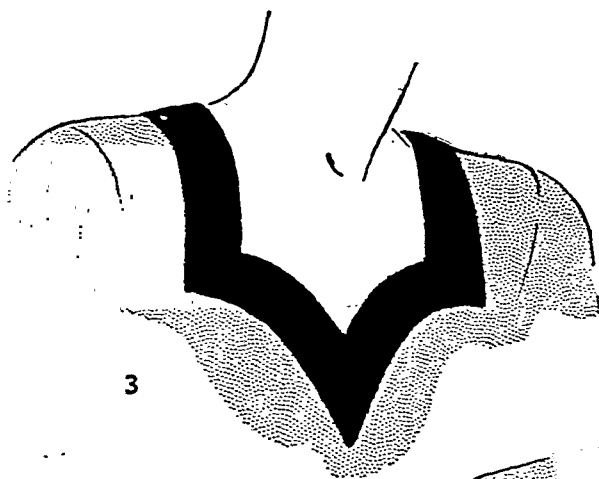
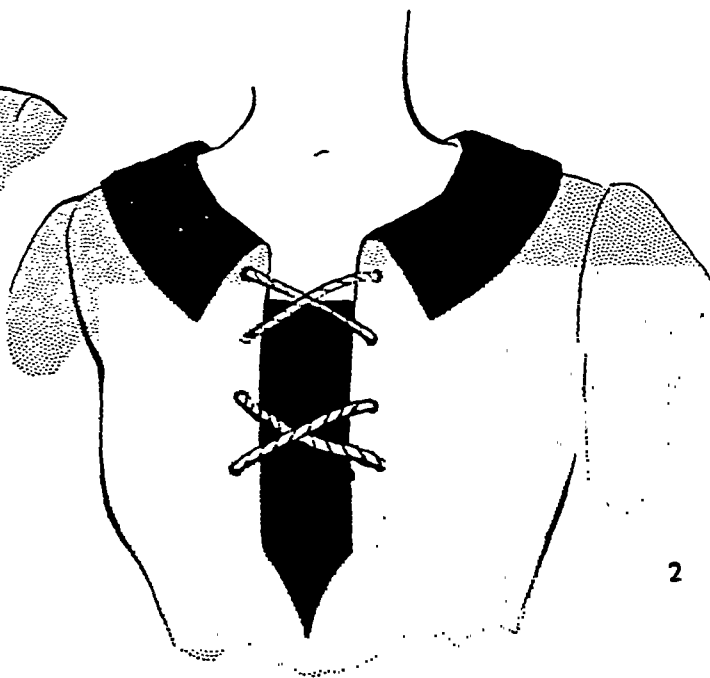
GIVING BODICES NEW STYLE

The renovation of a bodice can change the entire effect of a dress.



1. Have you a dress like this with a plain turned back collar?

2. Why not alter it like this, using bright contrasting silk and dark cords?



3. A low neck of a "party" frock which it is desired to use for other purposes.

4. Alter it as suggested here with contrasting material and metal buttons.

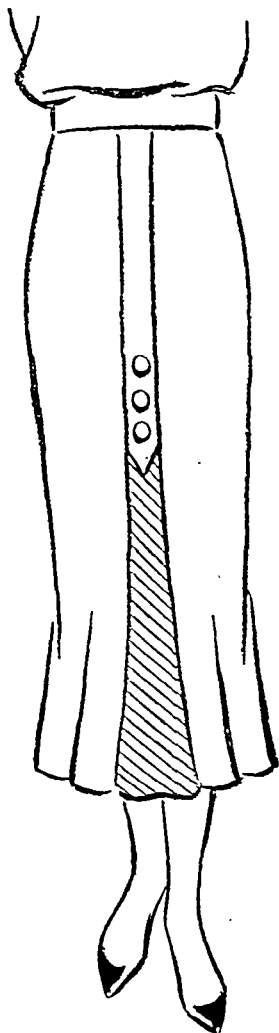


RENOVATING OLD SKIRTS

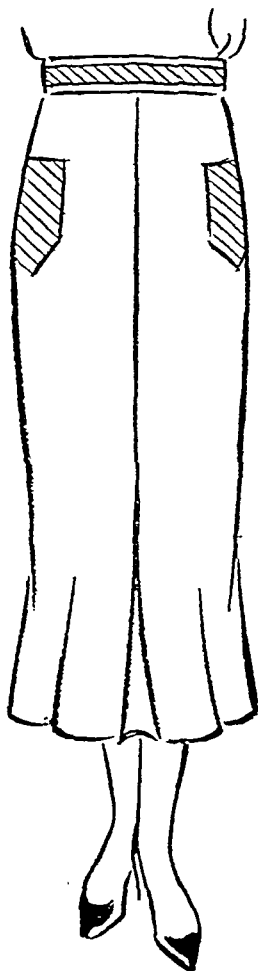
The skirt of a suit gets much harder wear than does the coat, and, often, by the time the skirt is shabby, the coat is only half worn. It is not necessary to discard the suit; a little time spent in freshening the skirt will be well repaid.

Well brush and then press the skirt and its coat under a damp cloth, and then decide how best to renovate it. The general hints contained in the section on giving new style to garments will apply to this work. Do not recklessly unpick, because it may not be required.

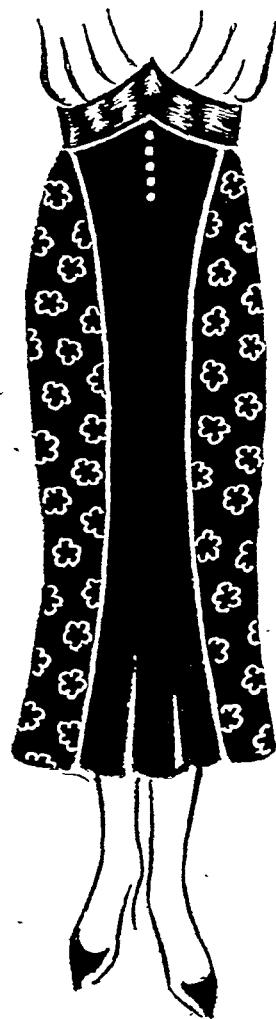
When buying material to carry out the suggestions given here, see that it is the same weight and quality as that of the skirt, and see that the colour chosen will refresh the old cloth.



1. A plain wrap-over skirt of tweed will look attractive if renovated by inserting a large pleat of plain wool cloth at the centre front and adding buttons to match.



2. Colour can be added to the most unlikely style. Here the pockets, lined inverted pleat and strip through the waist band are new; the colour and texture of the material should both contrast with the skirt.



3. A black silk or velvet skirt can be altered so as to be unrecognizable. Let in side pieces of patterned silk; a large floral design will be best. The buttons should match. A skirt of patterned material can be renovated in a similar manner by the use of plain silk.

ENLARGING GARMENTS

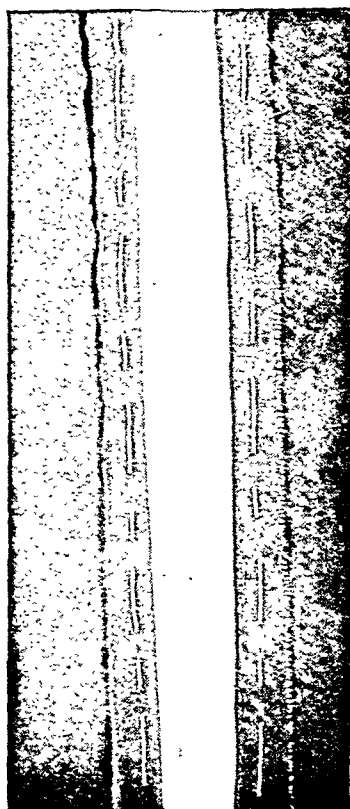
One of the most difficult processes in dressmaking is enlarging garments successfully.

When a figure is larger in width, it is usually different in other proportions too, so that it is seldom only in the width that alterations must be made.

One of the most successful ways of widening a garment is to unpick the seams and make others at the side front and back if they do not already exist, and re-make the garment with overlaid seams.

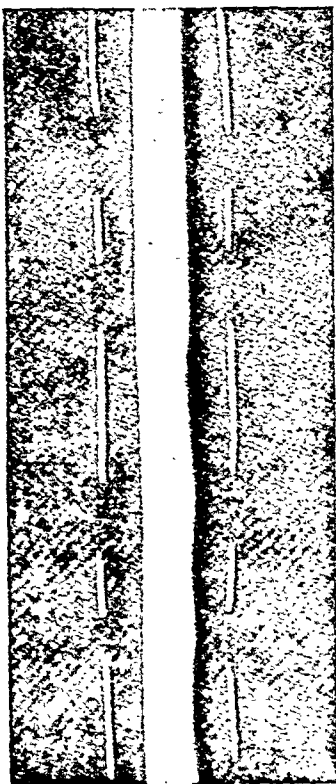
Where there is not enough material from which to cut the necessary strips, use wool braid or other wool cloth to contrast, or to tone.

1. To prepare an overlaid seam, tack the turnings on to the wrong sides.
2. Cut straight strips of material to put underneath. Tack the seams down on to them, leaving a narrow gap which may be as wide as $\frac{1}{2}$ in.
3. The overlaid seam stitched with ordinary edge stitching by machine.
4. A more decorative effect is gained with a wider edge stitching.

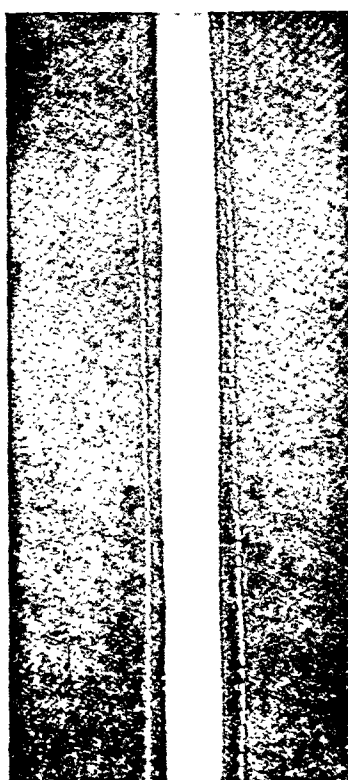


1

2



3



4

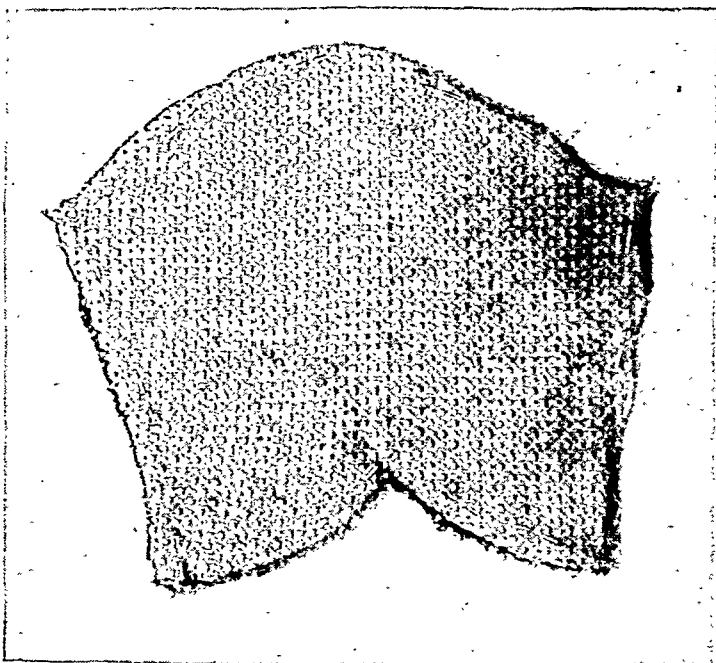


TAKING PATTERNS FROM MADE-UP GARMENTS

It is sometimes wished to copy a favourite dress, but not having made the original nor having a pattern for it, it is difficult to know how to set about taking a pattern from the dress itself. Although a dress is mentioned in these directions the same processes can be carried out for any kind of garment.

It will be a very simple matter if the dress is too old to be worn again. In this case it can be unpicked, pressed, and the new pattern made by laying each part of the dress on calico or paper and cutting round it.

This will allow for turnings. If time is very limited, too short to spend unpicking the seams, take a pair of very



1

2



sharp scissors and cut all seams on the stitching lines.

When the dress cannot be cut, the only other way to take a pattern is to lay each part of it as flat and smooth as possible, over an ironing-board, so that the skirt section can be moved round easily, place calico (not paper which will be too stiff) on it, and pin it on all seams and other edges. Mark the pin lines with coloured pencil, remove the calico and cut out with or without turnings.

1. Obtaining a pattern by undoing the garment.

2. Obtaining the pattern by pinning calico over the made-up garment.

CUTTING DOWN FOR CHILDREN'S GARMENTS

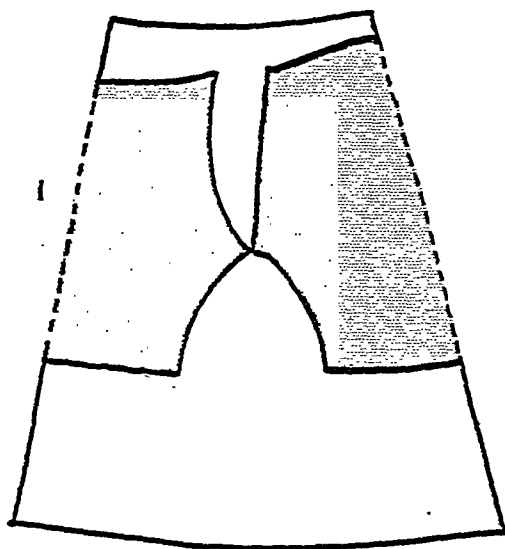
The first essential thing to do is to make sure that the fabric of the garment is worth the trouble taken in cutting it down. Remember that it will have to withstand unpicking and cleaning or washing.

Shake and brush the garment well and then unpick it, removing all cotton ends. Before any further work is done the pieces must either be sent to the cleaners or else be washed. Press each part well under a damp cloth and then consider what can be done. Much may have to be cut and thrown away. All sections must be carefully inspected to see if they require mending.

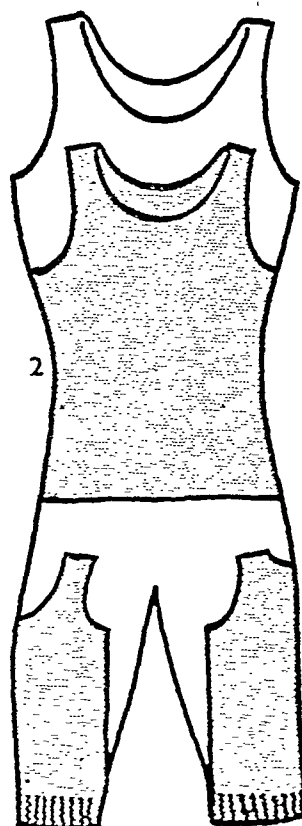
It will be useful to have a pattern prepared which can be laid on the pieces to make sure that the new garment can be cut without being skimped.

Some suggestions :

We will deal with underclothes first. Vests are easy to cut down; a large one will make a smaller one, or, even a small pair of combinations, or a petticoat.



1. Outer garments. Old knitted skirts will make excellent winter knickers for a schoolgirl, providing that the colour is fast. Cotton washing frocks can be dyed at home, if faded, and cut down for children's sun frocks and rompers; the pieces may make a sun-bonnet to match. Light coloured silk dresses will make party frocks. Soft silk and similar material blouses would make up into babies' garments, providing there is enough substance left in them to withstand the necessary constant laundering.

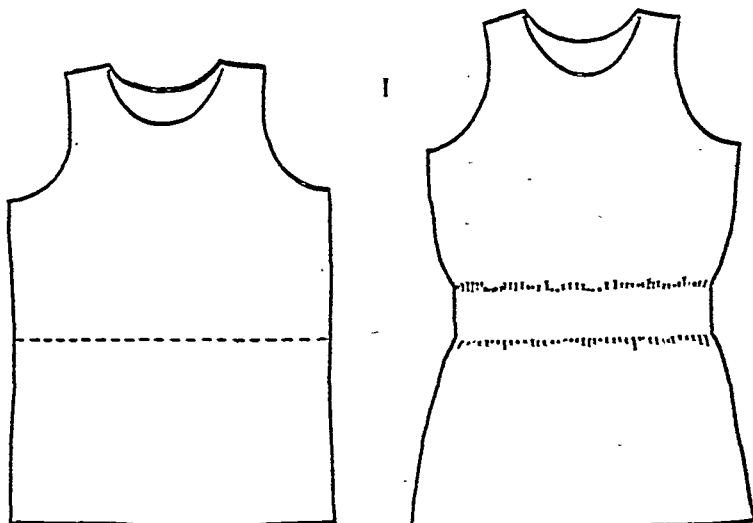


2. Combinations will cut down into vests, one from the body part and a smaller one from the legs when opened and seamed, the ribbing forming the lower edge. Knickers will cut into smaller ones, or a small bodice.

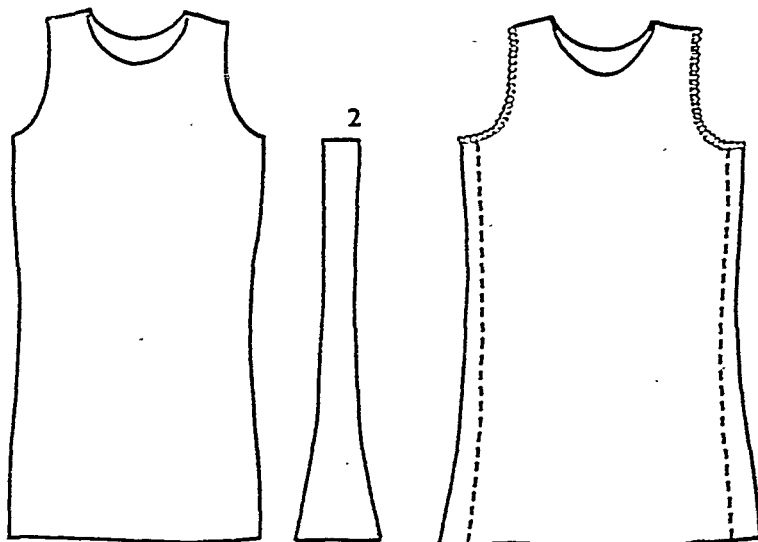
ENLARGING CHILDREN'S WOOLLIES

No matter how carefully children's woollies are washed, they will shrink; and long before the garments are worn out they are either too short, or too narrow. When woollies are made at home from machine-made stockingette, buy a little extra material to be used for enlarging them; this must be washed at least once before being used. Only throw away the worst worn parts of cast-off woollen garments; the best parts will be useful for enlarging other garments of similar fabric. For the work, use wool threads so that they will react to wear and wash like the garment material.

1. A vest of machine-made stockingette can be lengthened with a band let in at the waist. This band should be a little shorter than the width of the garment, so that the vest is slightly gathered on to it. Turn a narrow turning on to the wrong side of the two sections of the garment and run a gathering thread very near the fold (this turning is omitted on thick stockingette), lay it over the right side of the band and pull up the running thread to fit; sew down with herringbone stitch. Turn the garment and sew the band, raw edged, on to the garment. Take out the gathering thread; if left in, it will not give with the garment.



2. When a wool garment has shrunk in width, a narrow strip can be let in at each side. Undo the side seams of the garment and cut two strips of matching material the same length as the side seams and wide enough to give the extra width, splaying out a little at the bottom. Let these strips in with flannel seams (see Index). If the armholes become too large in this process, either add a narrow band or else work a band of crochet to tighten them.



REMOVING STAINS

Providing that they have not remained in the material too long, some stains will yield to home treatment. If they do not, then the article will have to be professionally cleaned.



1. If the spot is deeper, sprinkle a pile of french chalk over it and then pour some benzine over the chalk until it is saturated; the benzine will melt the grease while the chalk will soak it up. When the chalk is absolutely dry, shake the article well and brush off all the chalk.

Grease spots: Spots of light grease, such as butter, will disappear completely if the material is ironed between sheets of blotting paper with a very hot iron; the blotting paper will effectively soak up the grease.



3. Ink stains can be removed with ink eradicant. This is a very strong solution and the article must be washed quickly before the liquid has time to rot the fabric. This is good, too, for those very deep fruit stains like currant and blackberry. The glass rod in the stopper is used to apply the liquid to small stains.



2. Light tea, coffee and iron-mould stains will fade if rubbed with half a lemon dipped in salt; this is allowed to dry before the article is washed in the usual way.

More obstinate stains can be treated with spirits of salts which can now be bought in handy powder form, which is not so dangerous to store as the liquid variety.

PART VII

KNITTING AND CROCHET

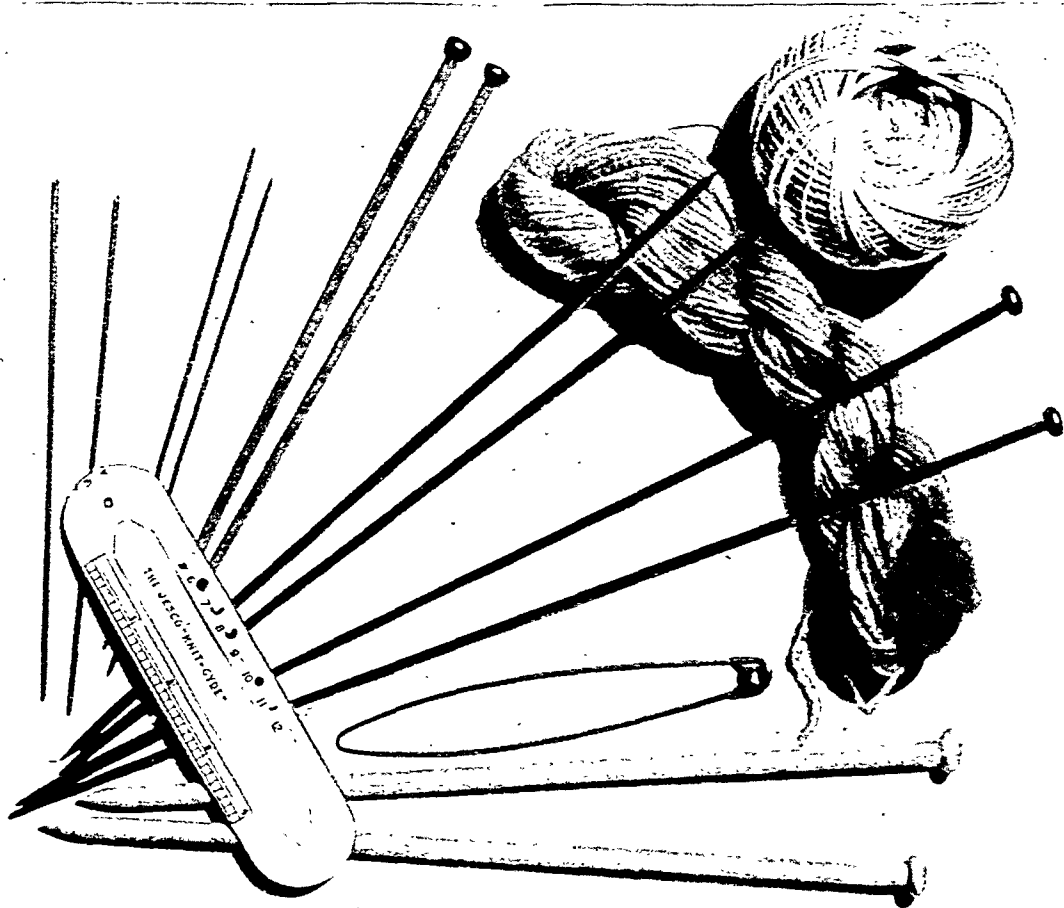
Knitting needles, or pins, as they are sometimes called, can be purchased at most drapers and needlework stores. They are made of steel, bone, composition, aluminium, and wood; their prices vary with their material.

For straight knitting, i.e., rows worked backwards and forwards, use the needles with a knob at one end. For circular knitting, socks, gloves, etc., there are steel needles pointed at both ends. Short ones can be obtained for small garments. Choose your needles carefully; they should be strong, have a smooth surface and well-shaped points.

The kinds of threads available to-day are too numerous to give in detail, they come under the headings of wools, silks, cottons and mixtures. In each group there are marls, crêpes, colour mixtures, tweed effects and knobby yarns, all in various thicknesses for a variety of purposes.

Wool should be wound loosely over the fingers, silk and cotton tightly. Hold the ball of wool in the left hand and wind the wool over fingers and thumb so that when they are slipped out the strands will encircle the ball loosely.

All kinds of gadgets can be bought for telling the number of rows to be worked, how many decreases have been done and various other points one tries to remember but always forgets.



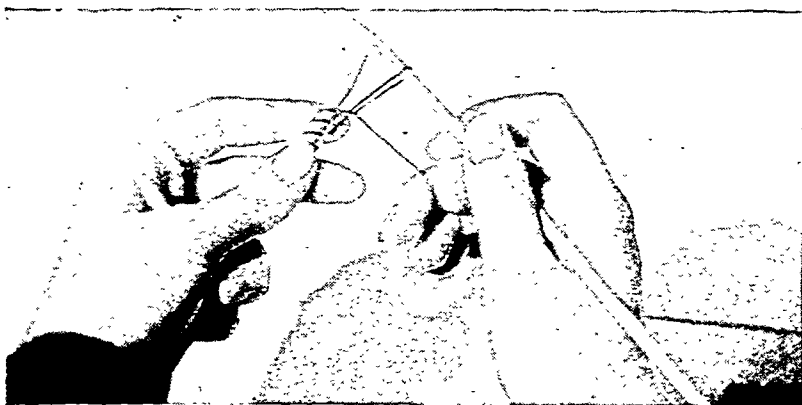
KNITTING HINTS

The purpose of this section is to show how knitting patterns are made, or evolved, rather than to give directions for things to make. It is hoped that by this the working of patterns will be more easily understood by the knitter who likes to know the reason for the various processes entailed in the production of knitting patterns. These hints will also be of great

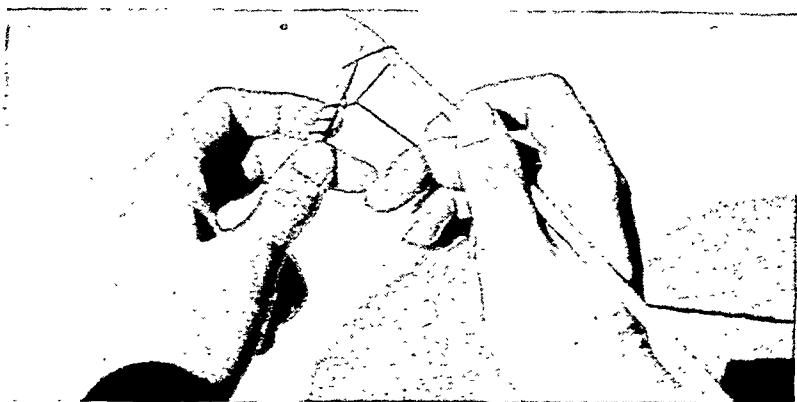
value to the inventive knitter, who wants to understand the principles of stitch making, and after a little practice she will be able to design her own.

Position of the hands:

The right hand needle is held lightly between finger and thumb, and the wool passed under the second finger, over the third and under the fourth. In this way the right tension is obtained. This hand and needle do most of the work; the left hand merely holds the other needle steady, only moving it to slip the stitches off.



1. Casting on. Hold the needles as shown here; this is the English way to hold them. As each loop is made, it is slipped on to the left-hand needle. Keep the tension fairly loose. To begin casting on, make a slip loop and put it on the left needle. Put the right needle through the loop, twist the wool round it once and bring a second loop out on the right-hand needle.



2. Slip this on the left needle to form the second stitch. Continue until the required number of stitches is on the needle. This process must never be done tightly; it is very uncomfortable to wear gloves or socks which will not stretch at the top.

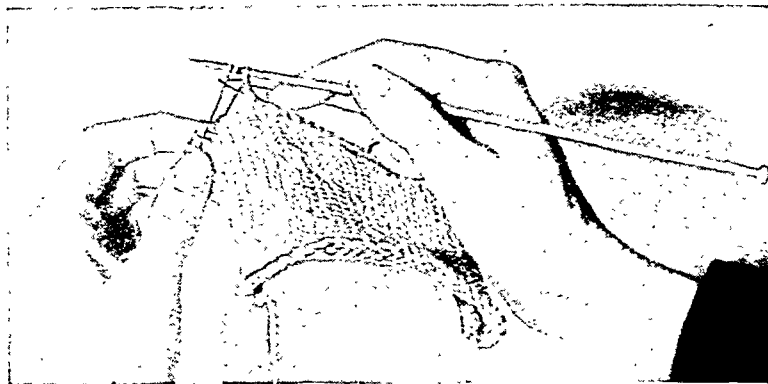


3. For the first row knit into the backs of the stitches; this prevents the line of loops which occurs when the stitches are knitted in the ordinary way.

KNITTING HINTS *continued*

4

4. **Casting off.** Knit two stitches, and pass the first over the second, and off the needle; knit one and slip the previous stitch over it and off the needle; repeat to the end. Keep the tension extra loose. The chain edge must not be tighter than the rest of the work.



Plain Knitting. Put the right needle through the first stitch on the left needle with its point under that of the left needle. Bring the wool round and over the right needle, from underneath. Twist the right needle back towards you, keeping the new loop on it; the right needle is now on top of the left. Draw the original stitch off the left needle, keeping the new stitch on the right needle. Repeat to the end of row.

Purl Knitting. Put the right needle through the first stitch on the left needle with its point over that of the left needle. Bring the wool round the right needle from the right hand side. Slip the right needle towards you, making sure that the point catches up the new loop. Slide the right needle forward and under the left needle, and draw the original stitch off the left needle. Repeat to end of row.

Changing from Plain to Purl in the middle of a row. Assuming that a certain number of plain stitches is already knitted, the wool will be away from the worker. Before putting the point of the needle through a stitch to be knitted, bring the wool forward under the right needle, towards the worker. Proceed to knit as directions for purl knitting. Reverse the process when returning to plain stitches.

The manufacturers of knitting and crochet yarns publish excellent styles and directions for knitting garments. These directions are given for definite tensions, so it is a good plan to work a 3 in. square of stocking-stitch, measure it to see if your tension corresponds, and, if it does not, adjust your method of holding the wool until the tension is right, or add more stitches, or reduce the number.

Stocking-stitch. Alternate rows of plain and purl, giving all plain knitting on one side, which

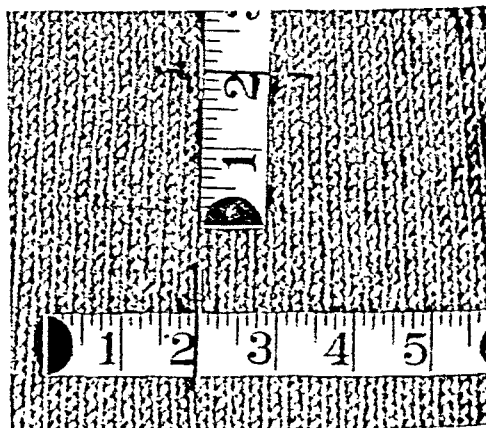
is usually the right side, and all purl on the reverse.

Many delightful and varied patterns can be made with these two stitches besides the more orthodox ribbings.

How stocking-stitch is tested. Place two rulers or inch-tapes at right angles to each other, and count the number of stitches to the horizontal inch, and the number of rows to the vertical inch. By this you will see whether you knit too tightly or too loosely, and adjust accordingly.

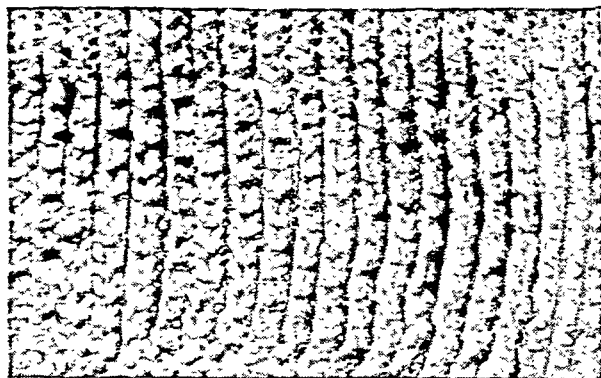
Abbreviations are used in knitting directions to make them easier to read:

| | | | |
|--------------|---------------|-------------|----------------------|
| k. | knit. | p.s.s.o. | pass the |
| p. | purl. | | slipped stitch over. |
| m. | make. | w.r.n. | wool round |
| tog. | together. | | the needle. |
| s. | slip. | w.f. | wool forward. |
| r. | row. | * * | a sign of |
| st. and sts. | stitch | | repetition. |
| | and stitches. | | |



5. This illustration shows the plain side of stocking stitch.

PLAIN AND PURL PATTERNS



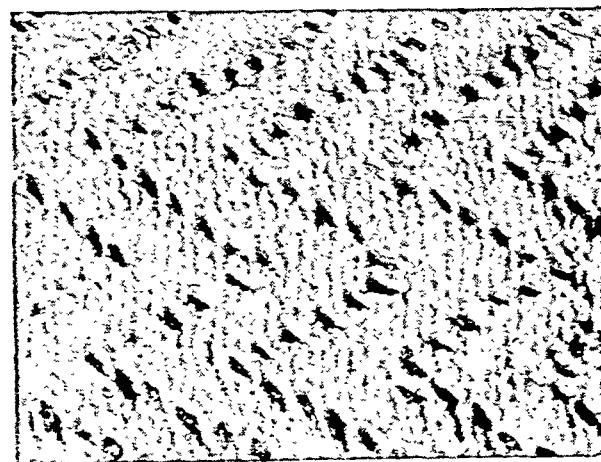
1

The simplest knitting patterns are made by contrasting plain and purl stitches. If a purl stitch is worked in a line of plain stitches it will stand out as a raised strand, and it is easy to form patterns with these.



2

1. Perhaps the simplest of all is the old moss stitch pattern. Plain and purl stitches alternate vertically and horizontally and the pattern is worked in every row; not in rows which will be the right side of the garment only, as is the case in most knitting patterns. There should be an uneven number of stitches on the needle and each row will begin k. 1, p. 1; repeat to the end of the row.



3

2. Here is a diagonal line of purl on a plain background.

Directions:

Cast on a number divisible by five.

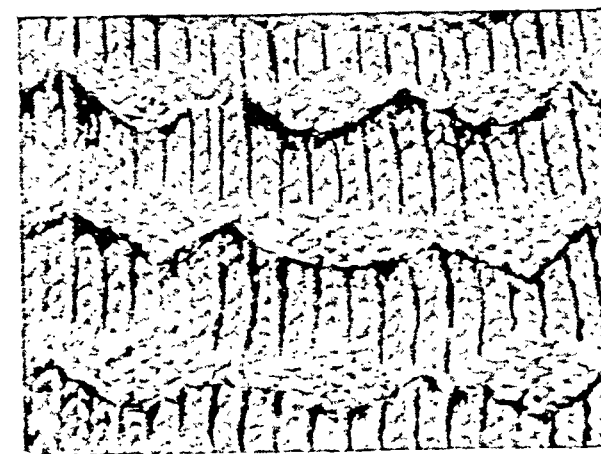
1st row, k. 4, p. 1, repeat to end of row.

2nd row, p. 1, * k. 1, p. 4; repeat from * to the end of the row.

3rd row, k. 2, * p. 1, k. 4; repeat from * to the end.

4th row, p. 3, * k. 1, p. 4; repeat from * to the end.

5th row, as 1st row. Repeat the four pattern rows.



4

3. The purl stitch forms a chevron pattern by following the principles of the last pattern. Try to construct a trellis and a wave pattern; they are easy to do. Groups of purl stitches can form patterns on a plain background. Spots and diamonds are effective; they can be linked up or be apart, as desired.

4. A pattern of purl diamonds. Basket patterns can be readily devised; so, too, can vandyke stripes. It is just a matter of planning the number of stitches and rows carefully beforehand and making sure that the principle of reversing plain for purl stitches in alternate rows has been fully grasped before the most complicated patterns can be worked.

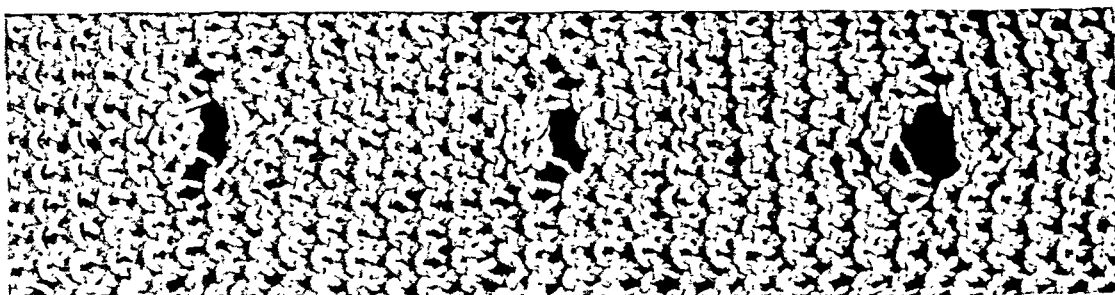
BUTTONHOLES AND EYELETS IN KNITTING

It is sometimes necessary to work buttonholes or eyelet holes for ribbon, elastic or tape for fastening knitted underwear.

Wide slots to take ribbons must be knitted one section at the time.

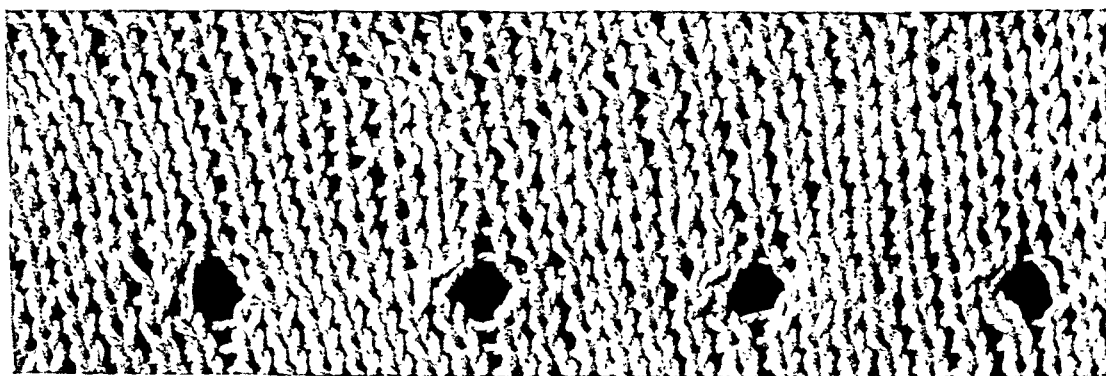
Divide up the stitches to give the required number of slots. Knit the number to make the first section, turn, and repeat until that section is long enough to take the width of the ribbon. Break off the wool and join on at the first stitch of the second section, knit that the same length as the first and repeat for each section.

When all have been worked, knit across the long row, picking up and knitting in the loose ends of wool.



1

1. Buttonholes are quite easy to work; sometimes they are knitted in a separate strip, as shown here, and sometimes in one piece with the garment. The size of the buttonhole will be very deceiving, so take care not to make it too large. The principle is to cast off stitches and replace them in the next row by casting on stitches. For the average thickness of wool and size of button used on underwear, three stitches should be cast on and off. A number of plain rows is knitted between the buttonholes.

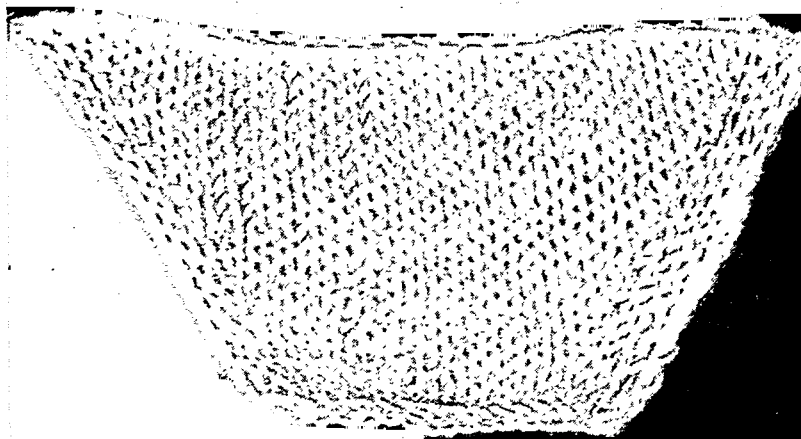


2

2. Eyelet holes are made like holes for lace patterns, by making a stitch with the wool thrown round the needle and compensating for it by knitting two together. A few rows of knitting should be worked beyond the eyelets before casting off. Narrow hat or the round silk-covered elastic will give least wear to the fabric.

INCREASING

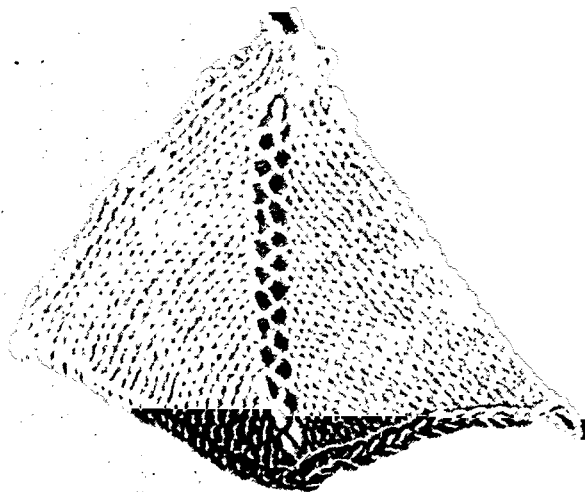
There are several ways of increasing the number of stitches; each has its own peculiar effect. One way is by bringing the wool forward before knitting the next stitch, so that a loop is formed over the needle between two stitches; this leaves a small hole when the next row is worked. The second method is to knit twice into a stitch, first into the front and then, without taking the stitch from the needle, to knit into the back; this does not leave a hole in the work. A third method is to pick up a loop from between two stitches of the previous row. A hole is made with this method.



1

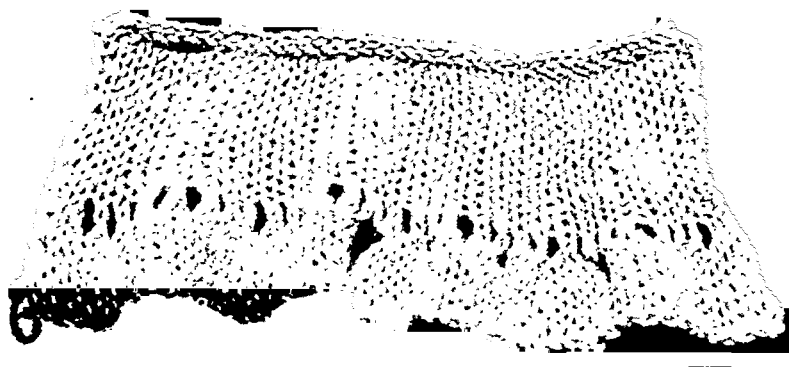
1. Increasing at each end of a row, k. 2, k. twice into the next stitch, k. to within 3 sts. of the end of the row, k. twice in the next st., k. 2. Purl back. This is used for shaping scarf ends and ties, cravats, etc. The two plain stitches before and beyond the made stitches give a firm edge.

2



2. This shows increasing done by picking up a thread between two stitches of the previous row; the work is increased in both plain and purl rows. Increases towards the middle of the knitting, like this, are done to form gussets and godets.

3



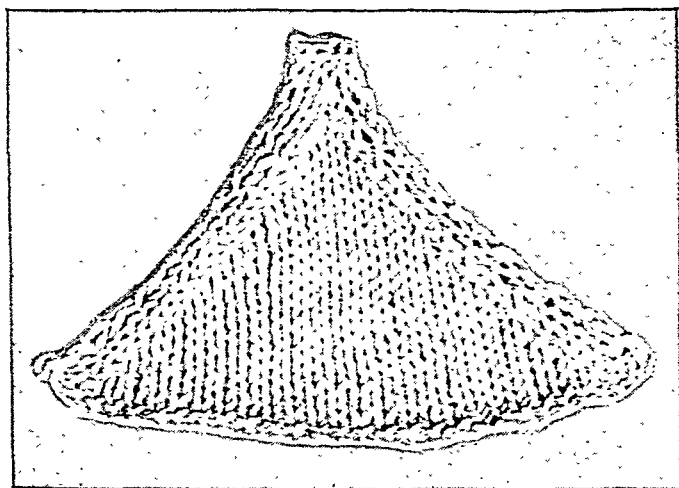
3. Increasing by making one stitch with a loop over the needle. It is a good method for making frills round the necks of children's dresses, and at the edges of collars and cuffs; fine cord or ribbon can be threaded through the holes. Cast off on a purl row, using a knit stitch; this will bring the coarse chain edge to the wrong side.

DECREASING

Every knitter should be familiar with the different methods of decreasing to fashion a garment. There are certain rules governing this process which should be understood, so that the right method will be chosen for a particular purpose. Here is a hint that is not generally known; it is, that if two stitches are knitted plain at the edge before decreasing, the edge will be much firmer than if only one plain stitch is worked. The two photographs of edge

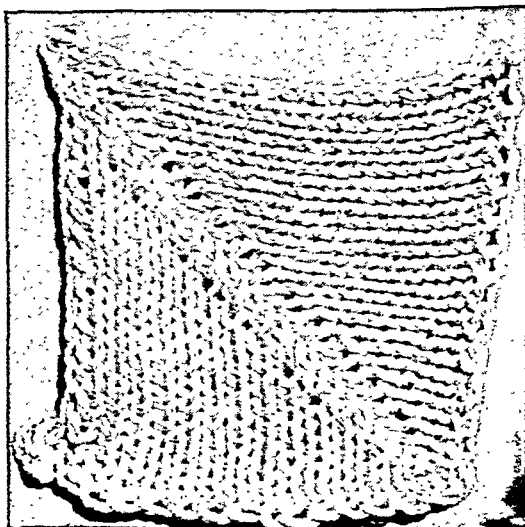
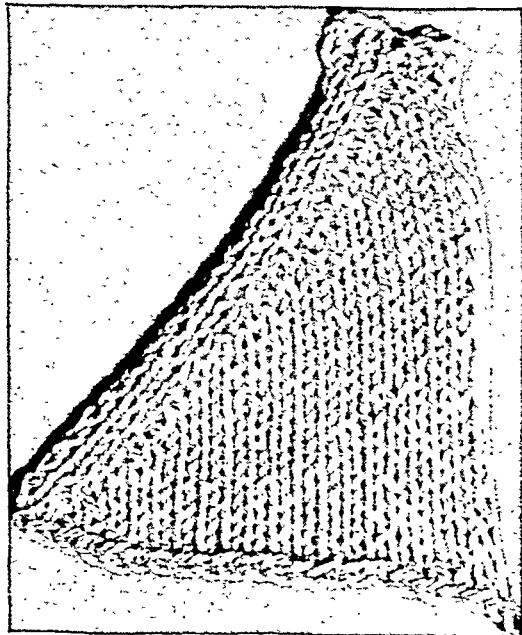
decreasings will show this. The decreased stitches will pull the edge towards them, so choose a method of decreasing which will give a tidy edge.

When decreasing at the beginning of a row k. 2, s. 1, k. 1, p.s.s.o.; when decreasing at the end of a row, k. to within 4 sts., k. 2 tog., k. 2. Thus the plain edges will run smoothly in sloping lines and if a point is decreased in this way both sides will look alike.



1. A point decreased as just described.

2. The sort of edging that results when the decreasing at the end of the row is made by k. to within 4 sts. of the end, s. 1, k. 1, p.s.s.o., k. 3, purl back. It is not so well formed. The angle of the sloping edge is determined by the number of plain rows between decreasing rows.

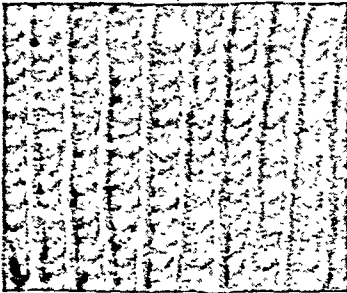
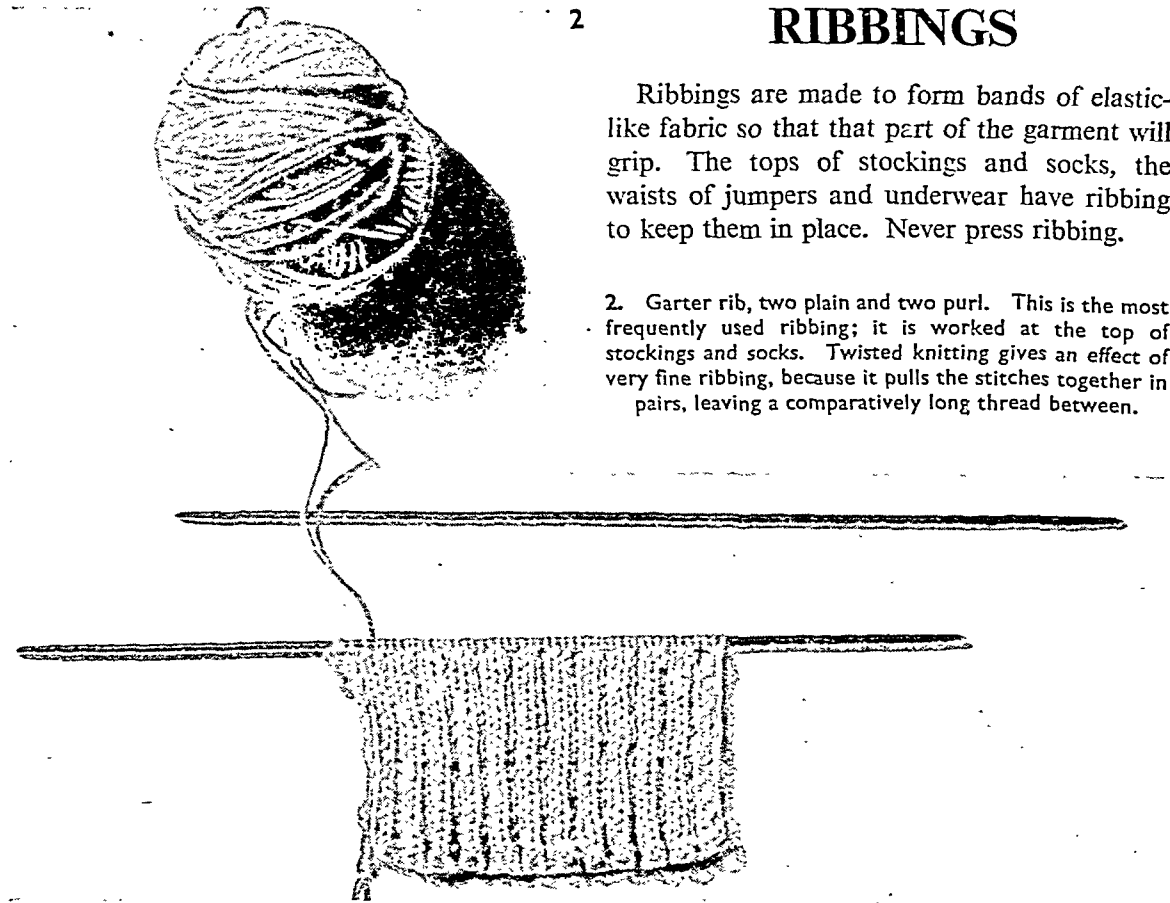


3. This shows the kind of decreasing that is sometimes used for shaping garments. The work is not done at an edge, and the shaping is worked in every row instead of alternate rows. S. 1, k. 1, p.s.s.o. is used in the plain rows and p. 2 tog. in the purl rows.

RIBBINGS

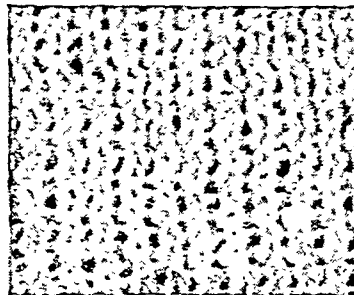
Ribbings are made to form bands of elastic-like fabric so that that part of the garment will grip. The tops of stockings and socks, the waists of jumpers and underwear have ribbing to keep them in place. Never press ribbing.

2. Garter rib, two plain and two purl. This is the most frequently used ribbing; it is worked at the top of stockings and socks. Twisted knitting gives an effect of very fine ribbing, because it pulls the stitches together in pairs, leaving a comparatively long thread between.



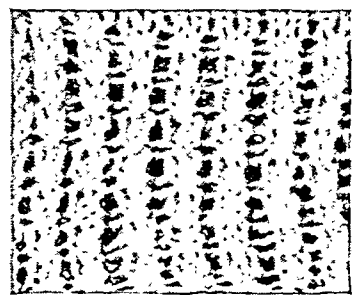
1

1. A fine rib of one plain and one purl. It is used for very thick wool; cast on an even number of stitches and begin every row with one plain.



3

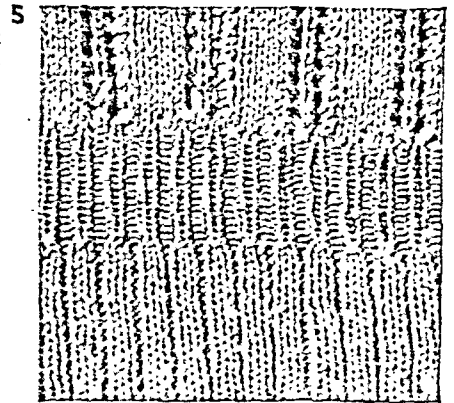
3. This method shows a pleasant crêpe surface; to work it, make every other row plain, the alternating rows are as follows: purl one, * purl the third stitch and then purl the second before taking the third from the needle; continue from * to the end of the row purling the stitches in pairs.



4

4. This is a variation of the last. The purl rows are worked as before and the knit rows are worked in a similar manner, the second is knitted before the first.

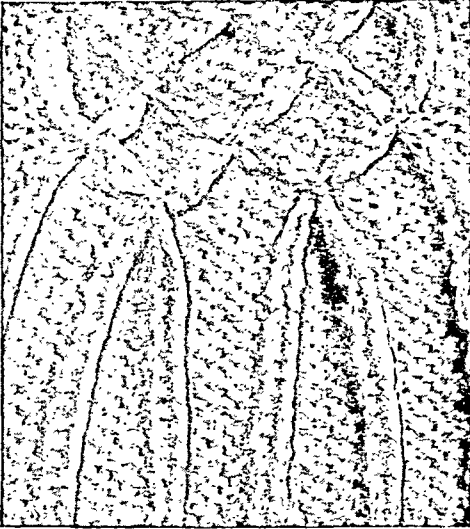
5. This is the waist of a jumper; it has two sets of ribbing before the pattern commences. A number of rows is worked in two plain and two purl, then changed to one plain and one purl.



5

FANCY RIBBINGS

In addition to the plain ribbings of two plain and two purl and their variations for wide or narrow rib, there are the fancy ribbings making a definite pattern of their own. These cannot be used for the same purposes as the plain ribbing, but are often worked over the whole of the garment to give a particularly warm and thick fabric.

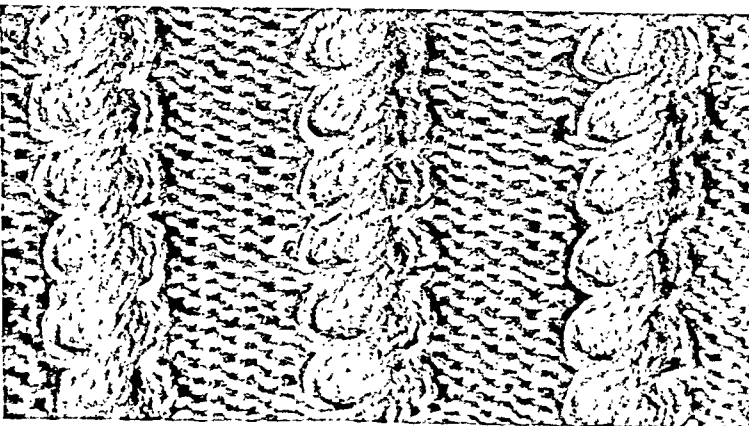
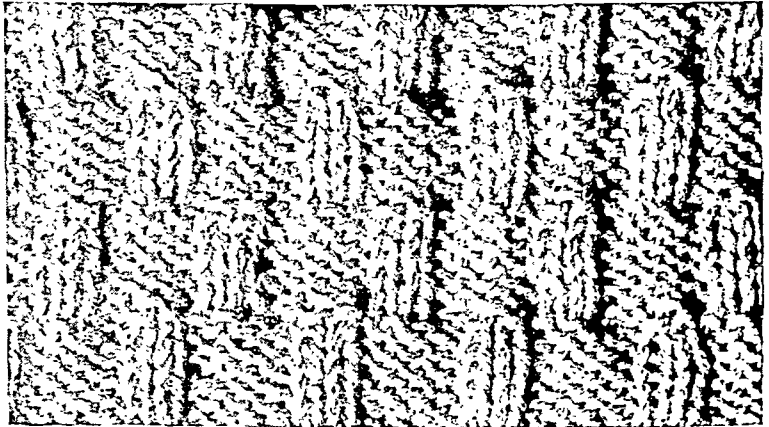


1

1. Here is an unusual and very effective way of using a ribbing for smocking. Knit the required length of 4 purl and 1 plain to make the fabric. Lightly press and then prepare it for smocking in a similar way to cloth. Pick up the plain stitches with horizontal lines of tacking. Work honey-comb smocking in the ordinary way, choosing a wool of contrasting colour for the stitching.

2

2. A basket pattern derived from a ribbing of two plain and five purl which is worked for six rows. Then the pattern is changed; the two plain are moved along for three stitches, so that for the next six rows, the strip of plain comes over a purl block. The third section is a repeat of the first, and so on. As can be seen from the illustration, the surface is interesting but it is only suitable for small figures.



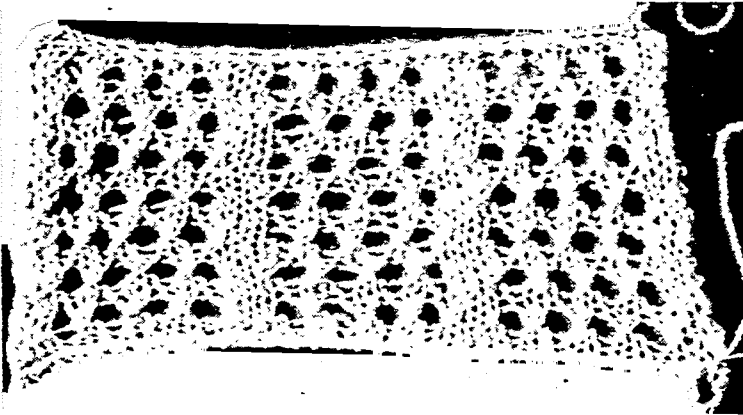
3

3. Cable stitch is always a favourite, especially for men's cardigans and pullovers. This is the principle: a number of purl stitches form a background to stripes of plain knitting, which are twisted every few rows, giving an effect of a thick cable. The twisting is done by slipping half the plain stitches on to a spare needle (before knitting them), knit the second half, put the slipped-off stitches back on to the left-hand needle and knit them. Knit a number of rows of ribbing between each row of twisting; in this pattern there are four rows between.

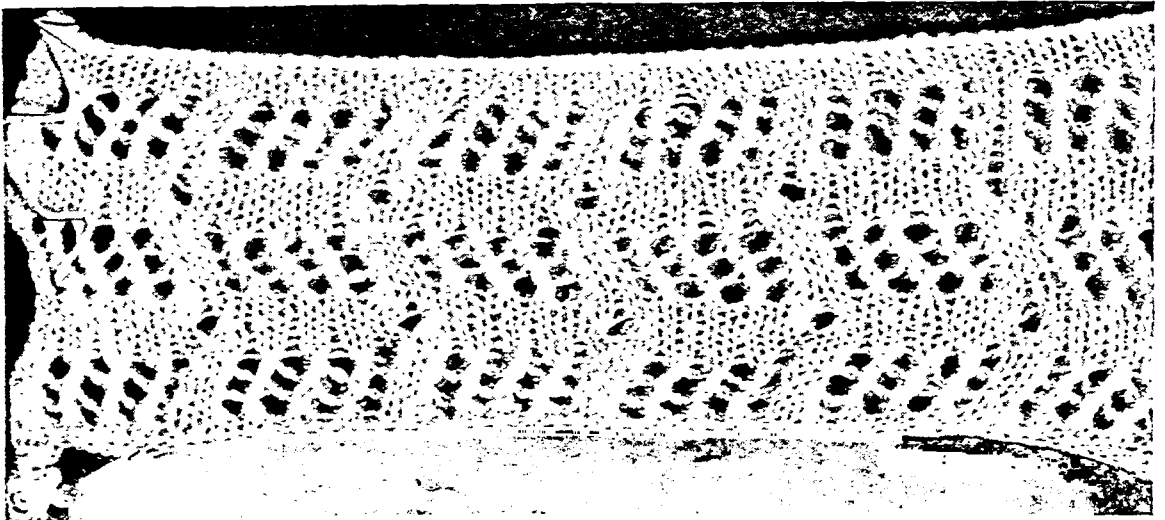
LACE PATTERNS

Lace or open patterns are made by holes and solid knitting following a definite plan. The holes are made by twisting the wool once round the needle before knitting the next stitch; to compensate for this extra stitch two stitches are knitted together. The prearranged order of made and doubled stitches will determine the direction of the holes, which will run towards the two stitches knitted together. Thus, in knit 1, make 1, knit 2 tog., the holes will lean to the left; but in knit 2 tog., make 1, knit 1, the holes will lean to the right.

An effective pattern can be worked by forming groups of holes, (three or four) at regular intervals between several stitches of plain knitting.



1. Here is a suitable pattern for spring or autumn underwear. Groups of four holes are divided by stripes of three plain stitches. Three rows of knitting divide the rows of holes and the knit 2 tog. is after the made stitch in alternate pattern rows and before it in every other row of holes. Directions for work: 1st row plain. 2nd row purl. 3rd row plain. 4th row k. 3, * m. 1, k. 2 tog., m. 1 k. 2 tog., m. 1, k. 2 tog., m. 1, k. 2 tog.; repeat from * to the end of the row. 5th row purl. 6th row plain. 7th row purl. 8th row k. 2, * k. 2 tog., m. 1, k. 2 tog., m. 1, k. 2 tog., m. 1, k. 2; repeat from * to the end of the row.



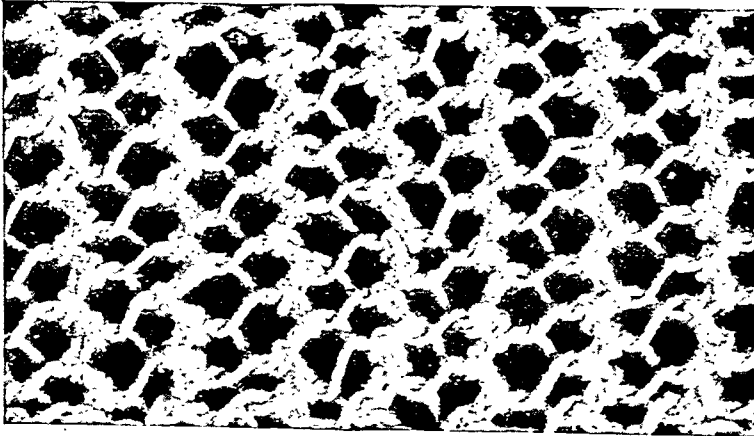
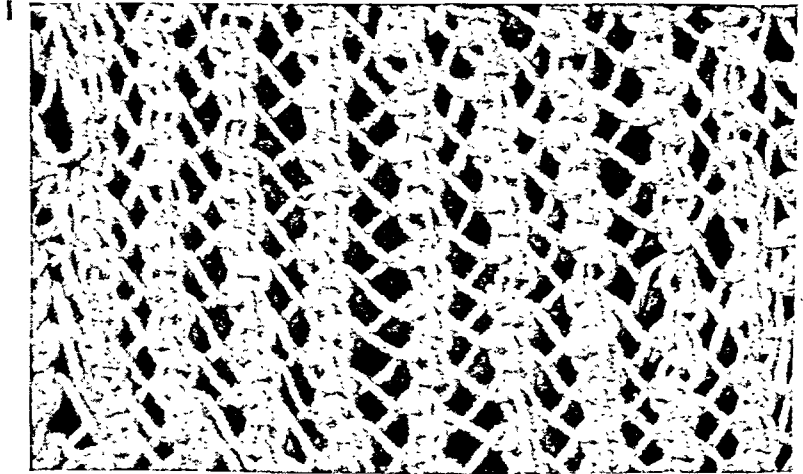
2. This shows how the direction of the holes can be utilized to make pattern. The method is similar to the last, but the position of the knit 2 tog. is not changed for the first three rows of holes; only one purl row divides the pattern rows and six rows of stocking stitch form a band between. A hole is made in the third plain row to break the vertical stripe of solid knitting.

LACE PATTERNS

Numerous fancy lace patterns can be found in the excellent books and leaflets issued by the manufacturers of knitting wool. Concise directions tell how to work them, but the needlewoman may wish to know more about the

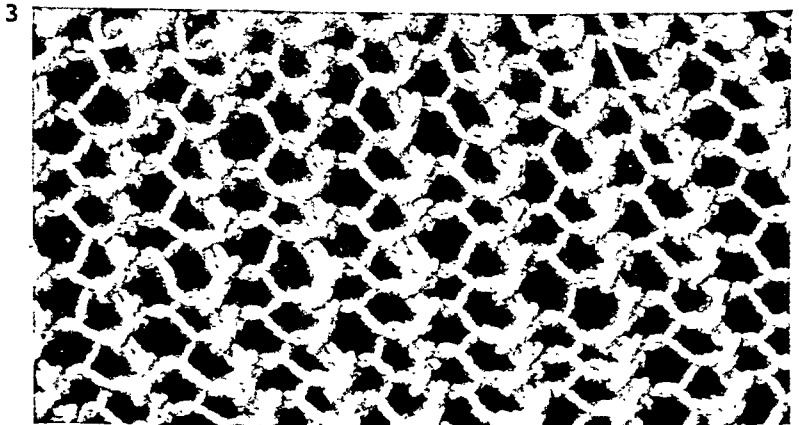
foundation of lace patterns. The following directions describe the effects that are obtained when forming the loose lace stitches by various principles. Every row is a pattern row, there are no plain rows in between.

1. This stripe effect is gained by alternating a made stitch with two stitches knitted together. This pattern could be used for fine wool or silk jumpers. It would make the foundation of an interesting fabric if used in conjunction with blocks of plain knitting.



2. In this specimen, the pattern is made in a different way. Instead of compensating for the stitch by knitting two together, a slipped stitch is passed over a knitted stitch, the knitted stitch being the made stitch in the previous row. The method of knitting is make one, slip one, knit one and pass the slipped stitch over; this is worked in every row.

3. Although this looks very much like the last illustration it is made in a slightly different manner. Close inspection will show that the top stitches slope in the reverse direction. This is done by arranging the knitted stitch to come over the knitted stitch of the previous row. The method is the same as the previous pattern.



MAKE YOUR OWN KNITTED STYLES

How often one sees an attractive stitch pattern on an unsuitable style, or a new style of jumper in a stitch which one has already done and does not wish to repeat.

The knitter who knows how to alter patterns and styles, or makes her own designs and is able to adapt stitches to styles, will soon overcome the difficulty of not finding just what she requires among the bought patterns and leaflets of directions. She will be able to pick and choose both stitch and style; she will be able to design her own jumpers or alter sizes to suit her requirements.

To make patterns for knitted garments, some $\frac{1}{4}$ in. squared paper and some 1 in. squared cutting-out paper will be needed. If the worker has already worked out the dress-making drafts, she will find no difficulty in understanding the knitting drafts, which are much simpler, because less shaping is required.

1. The back and front of the draft are alike; a slight alteration adapts the front for the back.

A-G=length from shoulder to waist.

G-B=3 ins. (for ribbing).

A-C=quarter of bust measure.

A-D=half of A to G, for bust line.

A-E= $2\frac{1}{2}$ ins.

A-F= $2\frac{1}{2}$ ins.

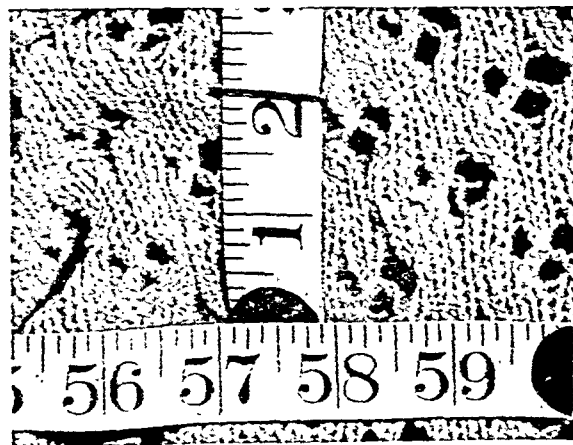
Connect E to F for front neck.

Lower shoulder point is 2 ins. from C, dropped 1 in.

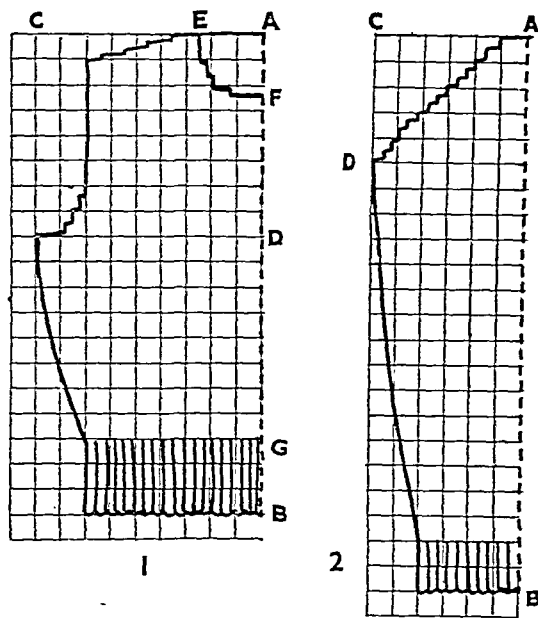
Connect the shoulder to line D, in the same curve as shown, for the armhole.

It is not necessary to make a separate draft for the back; continue the centre up to A and connect A to E in a straight line for the back neck.

The ribbing will pull the band in 2 ins. (on the half pattern).



Measuring an open lace pattern.



2. The sleeve.

A-B=length from the shoulder to the wrist, taken with the arm bent.

A-C=6 ins.

C-D=5 ins.

Connect A to D in the curve shown.

There will be 2 ins. of ribbing at the wrist, which will pull the bottom of the sleeve in 2 ins. narrower on the half.

The stepped edges of the curves will tell how many stitches to cast off and how many rows of plain knitting between.

Keep this small draft for reference and cut a full-size one from the cutting-out paper for testing your knitting.

Quite elaborate styles can be built up from this simple draft. Use the same principles as for adapting the bodice block in dressmaking. Lines of colour change can be planned, and shapings arranged on the draft.

The first thing that must be known before a design can be carried out is the worker's tension—i.e., how many stitches and rows go to the inch. For measuring this, see Knitting Hints. It is sometimes difficult to measure the stitches and rows of an open lace pattern; in a case like this, measure the width of one pattern, then find how much of it goes to 1 in.; find the number of stitches to a pattern and, finally, the number of stitches in the 1 in. proportion of pattern. Thus, if a large pattern is $1\frac{1}{2}$ ins. wide and takes 9 stitches to make it, there will be 6 stitches in 1 in. of pattern. The same principle can be applied to rows, but generally these are more easily counted.

In knitting the garment from a squared drawing, cast on the requisite number of stitches for each inch in length, and for every inch in depth work the necessary number of rows. It is usual to take the number of stitches which go to the bust measure as the basis for knitting jumpers. If the bust is 34 ins. and the knitter works 6 stitches to the inch in the particular needles and wool chosen, 204 stitches must be used: 102 for back and 102 for the front. The back may be 2 ins. narrower than the front if desired. This number of stitches will have to be adapted to the pattern.

The ribbed bands at waist and wrist, also strappings down fronts for fastenings are worked on needles two sizes smaller than those used for the body.

MAKING SOCKS

When the principles and processes involved in the making of socks and stockings have been understood, these articles are not difficult to knit. The three important steps are changing from the ribbing at the top to the pattern of the leg, the heel, and the toe. The top rib is usually k. 2, p. 2 and the leg may be either plain or a wide rib of k. 5, p. 2.

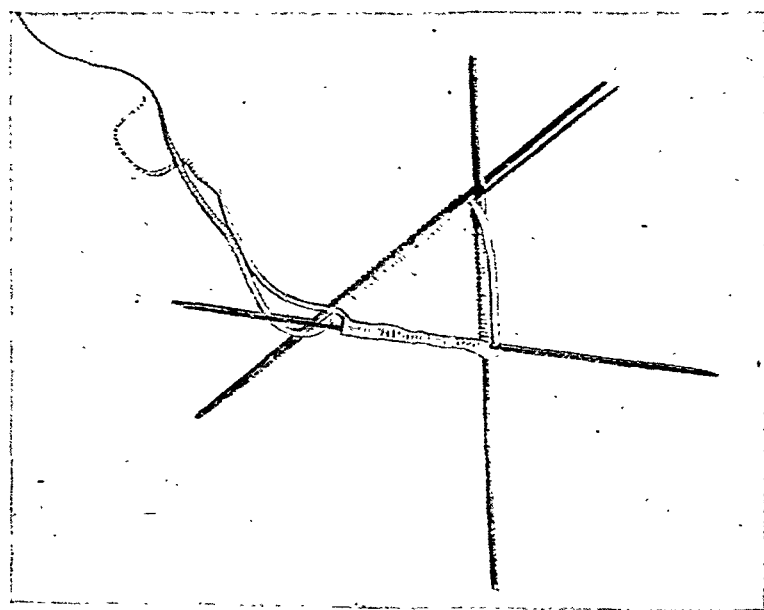
Knitting wool manufacturers issue very reliable leaflets of directions for knitting socks and stockings of all kinds. From these you will find out what thicknesses of wool and needles to use for a particular style; but you may wish to adapt it for a different size.

To alter the length, either at the leg or foot, knit a square of knitting to match the pattern of the sock and test your tension as described in the knitting hints. Deduct or add rows to that part of the foot or leg where there are no decreases.

To alter the width (this is seldom required because of the elasticity of the knitted fabric), measure the number of stitches to the inch of your tension and deduct or add the required number when casting on.

Tubular garments like socks, stockings and gloves are knitted continuously, round and round on three needles, while a fourth does the work.

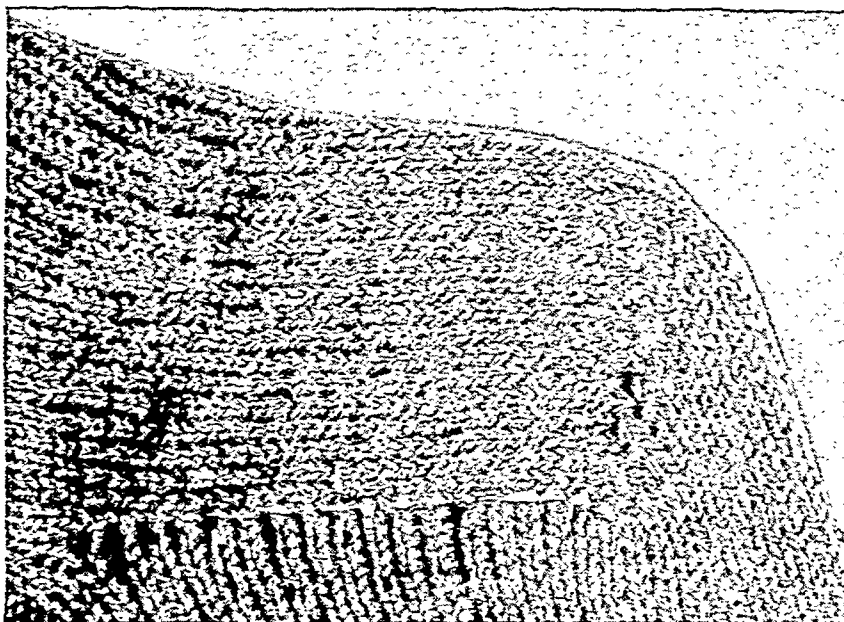
The instruction leaflet or book will state the number of stitches to be cast on for a particular wool and style. As a rule the stitches are arranged so that there is an equal number on two needles, and rather more on the third. It needs a little care to join up the end of the third and the beginning of the first needles when knitting begins.



1. This illustration shows what will happen without due care. The stitches are twisted round the needles, and it would be impossible to knit in continuous rounds. The first 4 ins. of a sock are knitted in close ribbing to give a band which will grip, and prevent the sock slipping down the leg. The leg section is straightforward; a plain fabric will need shaping with decreases, but these are not necessary for a wide-ribbed leg. It is a little more difficult to turn the heel. There are several methods—the french heel, dutch heel and auto heel—each type depending on the method of shaping; in all,

the principles are the same. When enough has been knitted for the leg, the stitches are divided in halves with the centre back, which is also the beginning of the round, in the middle of one half; this half is for the heel. Knit plain—i.e., one row plain and one purl—for the same number of rows as there are stitches. This will give a square which forms the back of the heel. All the first stitches must be slipped. From this point the various methods of decreasing begin, which give the names to the heels. This process is called "turning," and forms a kind of cup to fit round the heel.

MAKING SOCKS *continued*



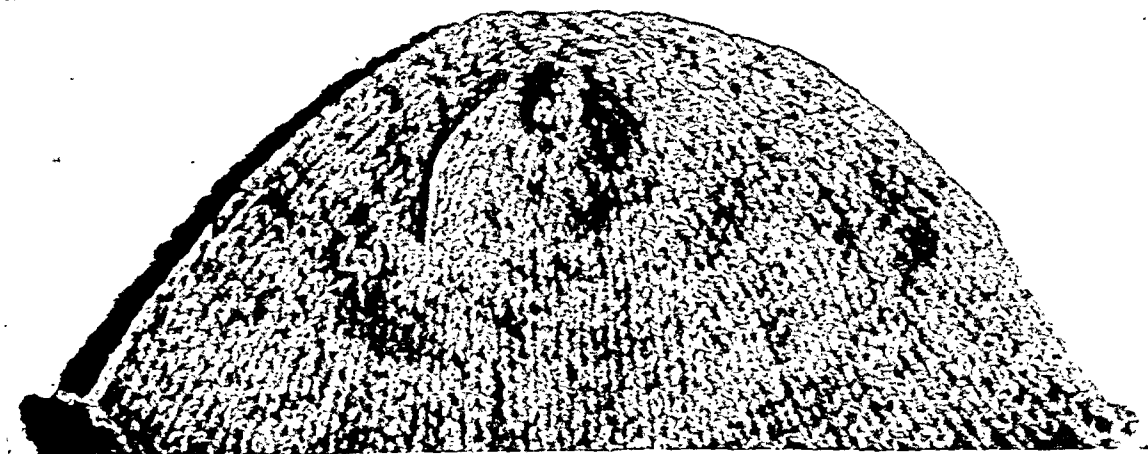
2. A french heel is a very easy one to work; here are the directions: After knitting the square of plain knitting, ending on a purl row, knit five-eighths of the stitches (or approximately, if the number will not divide by eight), then k. 2 tog. and turn. Purl back one quarter of the total number of stitches, p. 2 tog. and turn. Knit back to the gap, k. 2 tog. Turn and repeat until all the stitches have been knitted in. From the side of the square, pick up half the number of stitches as there are rows, and rearrange the stitches on to three needles. From here the foot is knitted. As with heels, so there are various kinds of toes; round toe, square toe and spiral toe, according to the pattern of the decreasesings.

2

3. The round toe is very comfortable; here are the directions. Divide the stitches into nine or ten, whichever is a suitable number, and knit that number minus two, k. 2 tog. all round. Thus, if the number is ten, k. 8, k. 2 tog. Knit the next two rounds plain. Repeat the decreasing round with one stitch less in each section; thus it may be k. 7, k. 2 tog. Continue with two plain rounds between each decreasing, until it becomes k. 2, k. 2 tog. Then thread the remaining stitches on to a piece of wool, draw up a little, and fasten off securely. All socks and stockings need pressing into shape (see page on making up knitted garments). If heels or toes wear out quickly it is a good plan to knit these separately and sew them into the sock. To do this, when knitting the sock cast off the stitches which would make the heel; at each side of the instep cast on the number of stitches which would be picked up down each side of the heel square, and also half the number of stitches which would remain after the shaping of the heel. Arrange these on three needles and proceed, knitting the foot in the usual way to within about 3 ins. of the toe, and cast off. The

heel can be knitted and sewn in, or the heel stitches may be picked up from the cast-off stitches, and, as knitting proceeds, a stitch from the side of the heel can be grafted into the beginning of every row. The remaining stitches, after the heel has been turned, are sewn on to the cast-on stitches. A separate toe can be made and sewn on by casting on the same number of stitches that were cast off and knitting in the usual way. A toe can be grafted by picking up the cast-off stitches and then proceeding as usual. When a heel has worn out of a sock which was knitted in one piece, it is easy to knit in a new one; it is worked similarly to a knitted patch; please refer to that page. Pick up the heel stitches (at the top of the heel), pick up the stitches down the side of the square and across the bottom beyond the shapings. Cut away all the rest of the heel. Knit the square in usual way, taking up a side stitch at end of each row. Turn heel and knit remaining stitches together, just like those on the patch. When the toe of a one-piece sock has worn away, pick up all stitches before the decreasesings, undo the toe up to them, and then knit a new toe in the usual way.

3



GLOVES

Many people prefer the soft elasticity of knitted gloves to the constriction of skin ones for winter wear.

When planning your own gloves the measurement for the number of stitches is taken round the wrist. If your wrist measures 6 ins. and your tension is 8 sts. to the inch, cast on $6 \times 8 = 48$ sts.; add to these the number required for the extra width at the root of the thumb, i.e., 12. On this number work a ribbing of k. 2, p. 2 for the required depth. Now knit plain rounds for the depth of the lower hand. Slip 12 sts. for the thumb on to a holder or a thread of wool, knit round and cast on 4 sts. Continue plain for the depth of the upper hand. Here, commences the more difficult part of knitting the fingers. Put the stitches evenly on to two holders or threads of wool, arranging the front opening to come over the centre of the thumb stitches. The stitches on each holder are divided for the fingers as follows:

Commencing with the first finger, 8, 7, 7, 6.

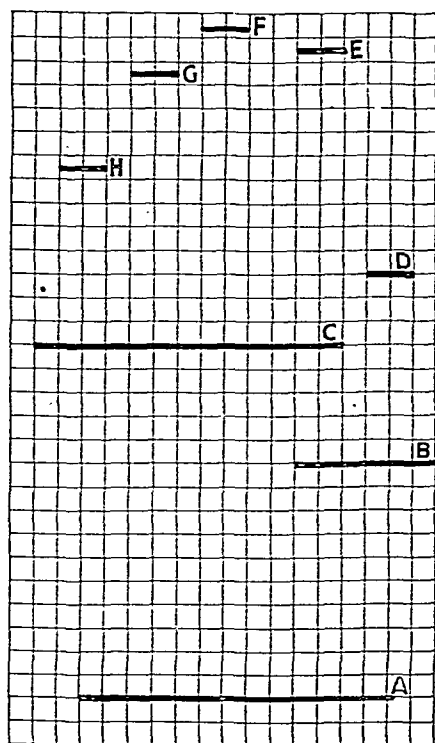
The first finger. Take 8 sts. from both holders on to two needles, cast on 3 sts. at the fork between first and second fingers. Knit in rounds of plain knitting to within $\frac{1}{2}$ in. of the top, then decrease as follows: k. 2, k. 2 tog. all round; knit 1 plain round, and repeat the decreasing round and plain round until only 6 sts. remain. Break off wool, thread the stitches on to it, pull them up slightly and fasten off securely.

The second finger. Take 7 sts. from both holders, pick up 3 sts. from the 3 cast-on stitches of the first finger and cast on 3 sts. at the second fork. Arrange on three needles and follow the directions for the first finger.

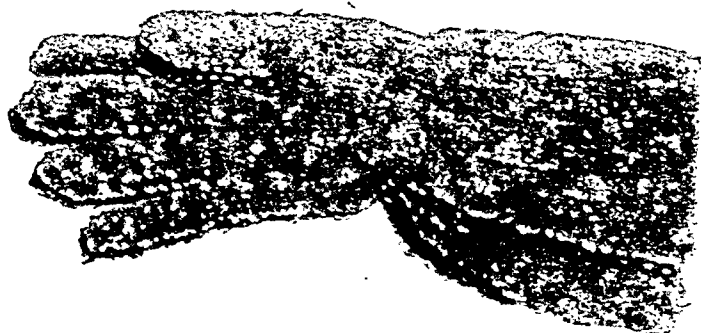
The third finger. Follow the directions for the second finger.

The fourth finger. Take up the remaining 12 sts., pick up 3 sts. from the 3 cast-on stitches of the third finger, arrange on three needles and knit as usual.

The thumb. Take up the stitches on the holder, pick up the 4 cast-on stitches and proceed similarly to the fingers.



2



1. A glove knitted in tweed effect wool.

2. A knitting plan is a useful thing to have when knitting your own gloves. Place the hand on to a piece of squared cutting-out paper and carefully mark the wrist line, base of thumb, fork of fingers and tips of fingers and thumb.

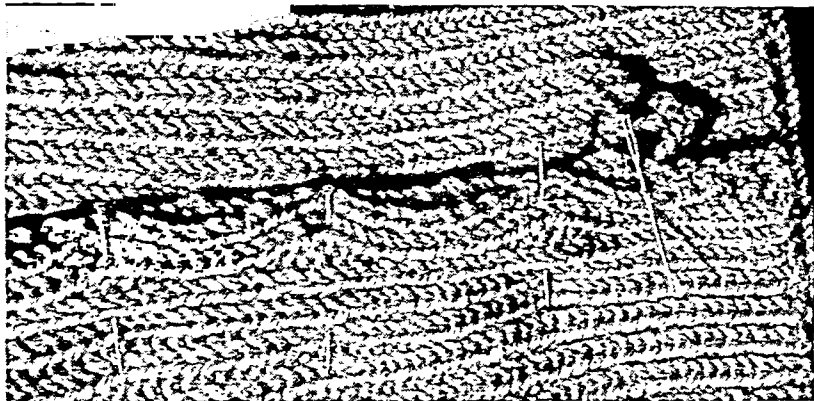
A=wrist line.
B=base of thumb.
C=line of finger forks.
D=length of thumb.
E=length of first finger.
F=length of second finger.
G=length of third finger.
H=length of fourth finger.

All lengths can be tested on this chart.

MAKING UP KNITTED GARMENTS

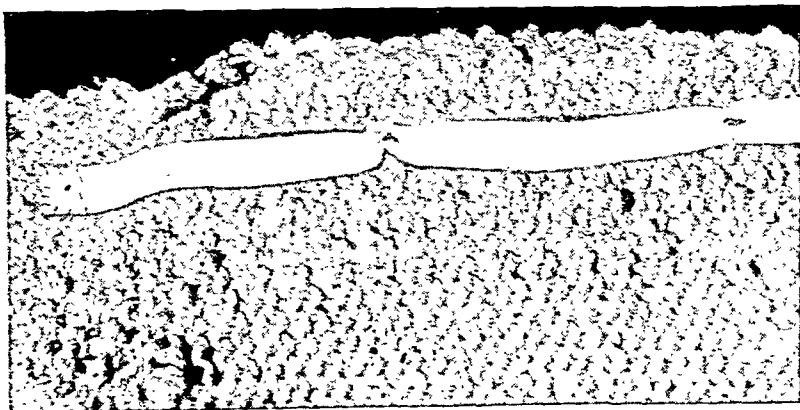
When knitting is finished it must be carefully pressed under a damp cloth. Take care not to stretch any part of the garment. Pin the pieces on to a blanket to their correct measures, lay a slightly damp cloth over and press lightly by putting the iron down and lifting it; never rub the iron along with pressure. The knitting must remain pinned down until dry.

In sewing the seams of knitted fabric, use the same thread and a very large-eyed, blunt needle.



1

1. This is the best stitch to use; it does not make a thick-ridged seam. The stitch passes over one edge and under the other, alternately, and the tension is only tight enough to pull the edges together. This seam will be more elastic than an oversewn one, and the sewing thread will not break or tighten if the seam should stretch a little in wear. To prepare the seam, pin both ends together first, then pin along between the ends. To prevent buttonholes stretching out of shape, oversew them with well matching cotton. When sewing on buttons down the front of a cardigan or jumper, place a piece of narrow tape at the back and pass all stitches through it; another good idea is to sew a small button at the back with the same stitches that hold the large button, so that there is no strain on the fabric.



2

2. Tape at the back.



3

3. A small button at the back.

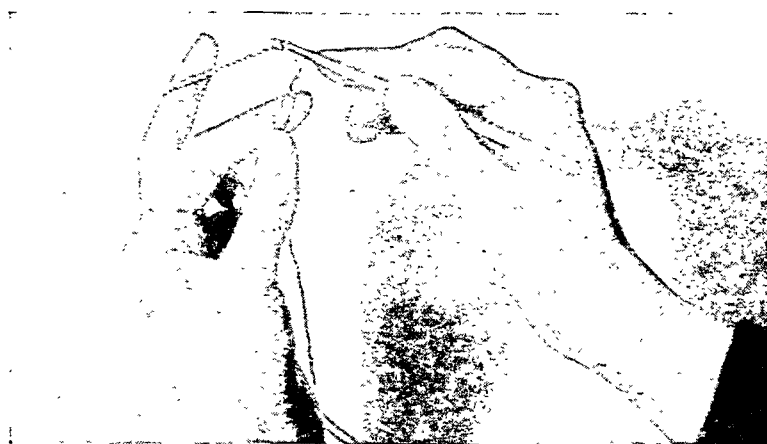
CROCHET HINTS AND BASIC STITCHES

Crochet is used to make fine lace edgings for lingerie and children's clothes. The manufactured laces of today are so fine and made so beautifully that it is not worth the needle-woman's time to crochet her own wide lace.

Abbreviations are used to make the directions more quickly read, they are: ch. = chain,

s.c. = single crochet, d.c. = double crochet, tr. = treble, d.tr. = double treble, sp. = space, bl. = block, * . . . * points for repetition.

All crochet consists of one loop pulled through another by the hook. They can take the shape of a line of loops forming a chain or a solid formation of treble.

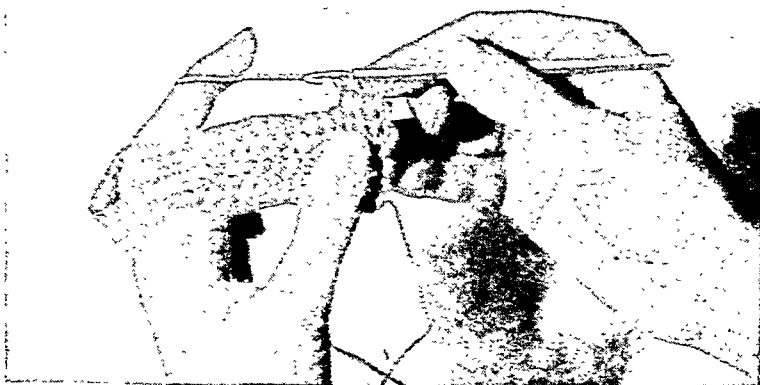


1

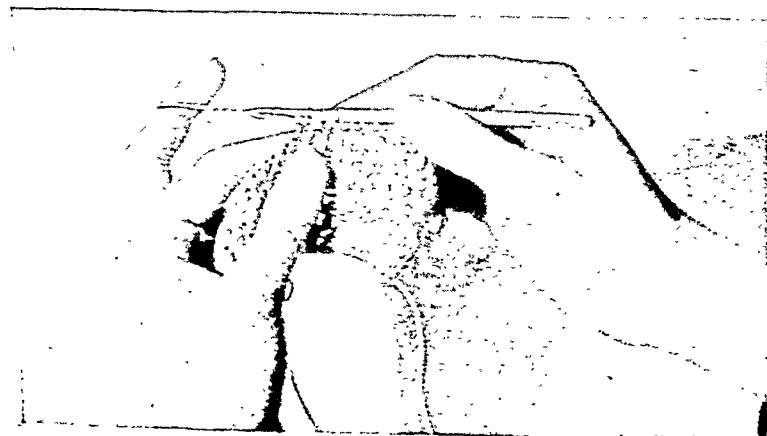
1. How to hold the work for making chain. The hook is held firmly but lightly in one hand while the other hand holds the work and regulates the tension of the thread while a chain is in progress; the hook is picking up the thread again to pull another loop through the one just made.

2. Making double crochet.

Work a chain the length required plus two further chain which have to take the place of a double crochet at the beginning of the next row. Insert the hook into the third chain back, twist the thread round it once and pull a loop through the chain, twist the thread round the hook again and pull a loop through the two already on the hook. For solid double crochet, as shown here, continue in every chain.



2

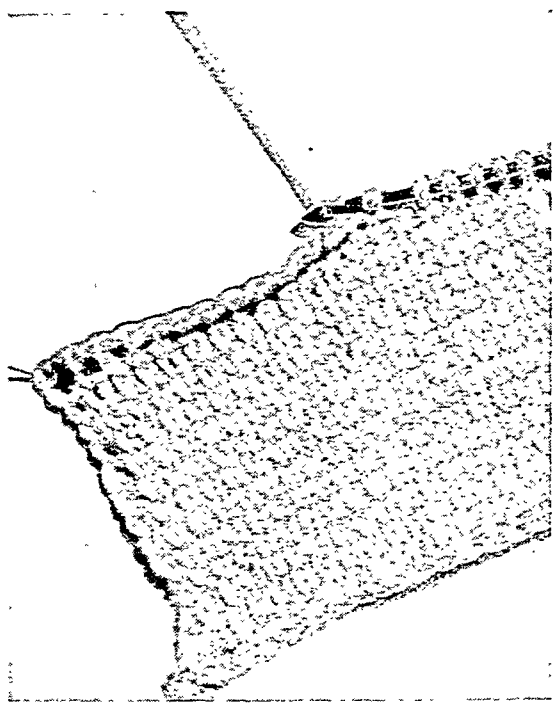


3

3. Treble stitch. Make the required length of chain plus three (a treble is longer than a double crochet). Thread round hook and insert it into the fourth chain, thread round hook, pull through the chain stitch, thread round hook, pull through two loops, thread round hook again and pull through the remaining two loops on the hook. For solid treble, repeat in every chain.

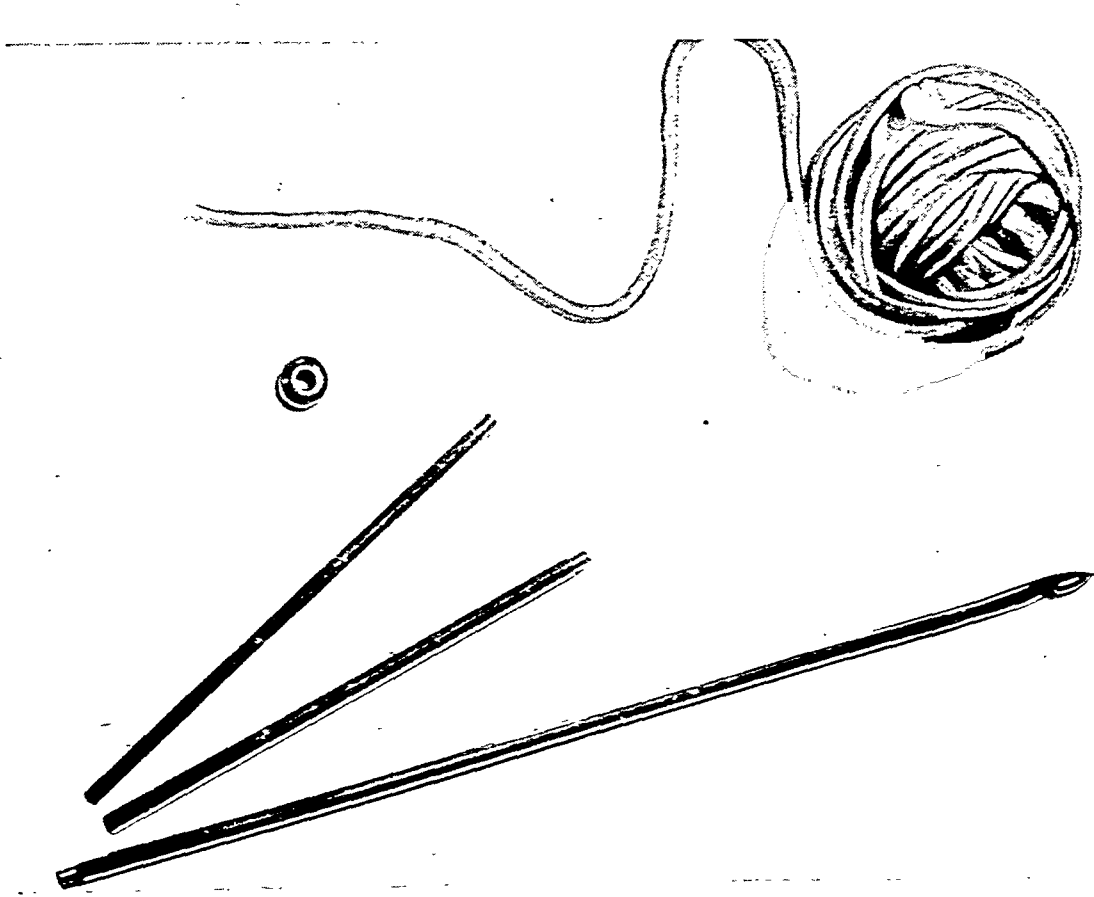
CROCHETED BLANKETS

Some people like to make their own blankets from soft, fleecy wool which is very warm and light in weight. This wool is reasonably cheap in price and can be obtained in a good range of attractive washing colours. A specially long, thick hook is sold for crocheting them.



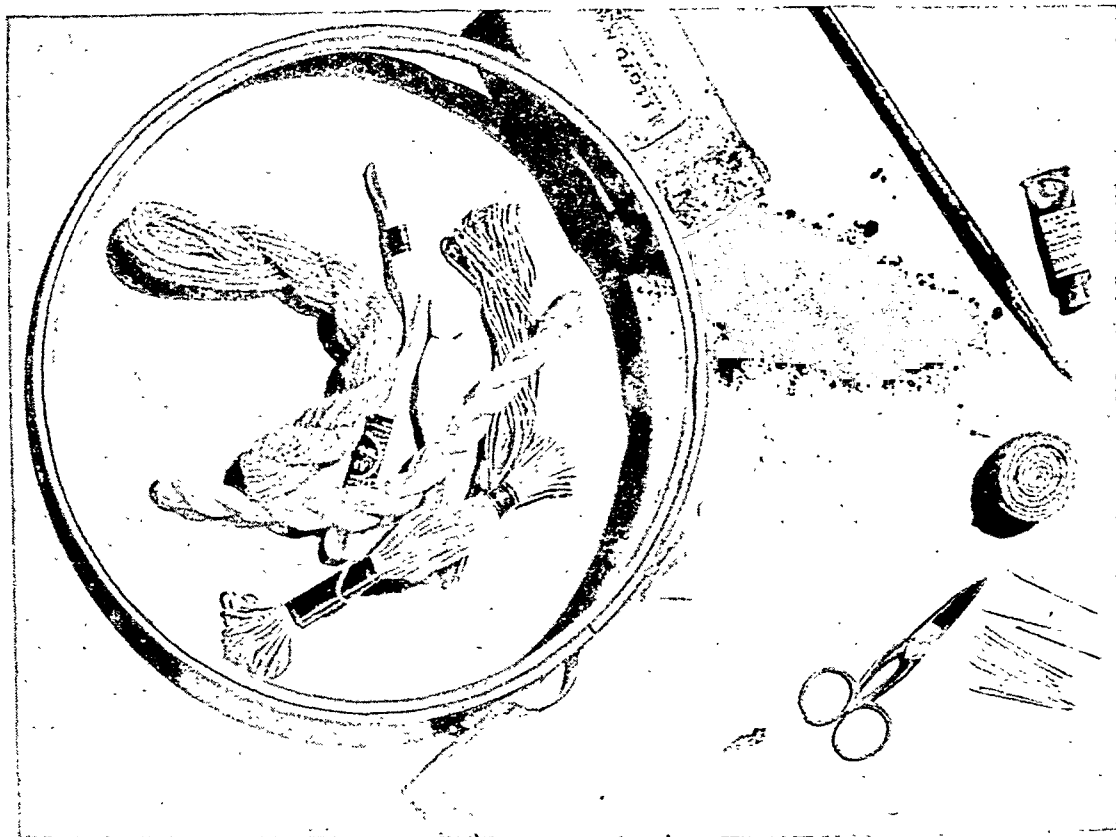
1. The hook is in sections which screw together, so that either the whole width or narrow strips can be worked, which ever is the more convenient. The strips are afterwards joined into a large blanket. All the stitches used are variations of tricot stitch; make a chain of the required length and pick up a loop in each stitch. On the return journey pull a loop through the first stitch and then one loop through two stitches to the end. These first three rows are the same for all variations. The thickness of the fabric depends on the manner of picking up the loops in succeeding rows.

2. This illustration shows the work in progress; a medium fabric has been made by picking up a loop through each vertical stitch. A thicker fabric is made by picking up loops between the vertical stitches. A lighter weight fabric can be made by only picking up the front of each horizontal stitch.



PART VIII

EMBROIDERY



EMBROIDERY TOOLS

Not only needles, thread, frames and scissors are required for embroidery, but the embroideress will need ground french chalk, ground charcoal, red paint and a sable hair brush for transferring designs on to material.

There are numerous kinds of needles; crewel, for most work; tapestry for canvas work; rug, for very thick threads on canvas; chenille for thick threads on cloth and bead needles which are very thin and long. The latter should be carefully guarded and on no account should children be allowed to play with them. A small pair of scissors with sharp points will be useful. Some kinds of embroidery must be held firmly in a frame; small pieces can be set in a round frame while larger pieces will have to be set up on a large frame having adjustable lathes.

LINE STITCHES

Line stitches are used where a thin line of colour is required. Care must be taken in the choice of texture of the thread, it must be consistent with the material worked upon.

1. Coral stitch or twisted chain. Used to give a "prickly" line. Effective for stems and to outline small leaves.

2. Stem stitch. The most usual of line stitches; it gives a smooth line of colour or it can be used as a solid filling.

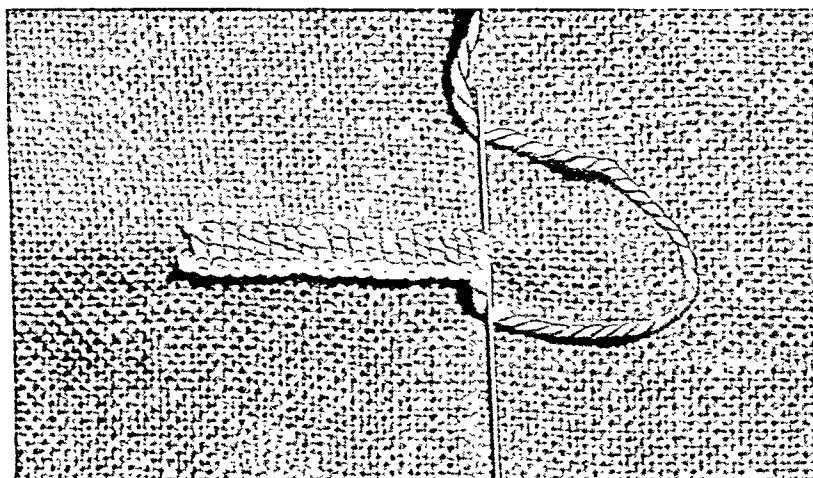
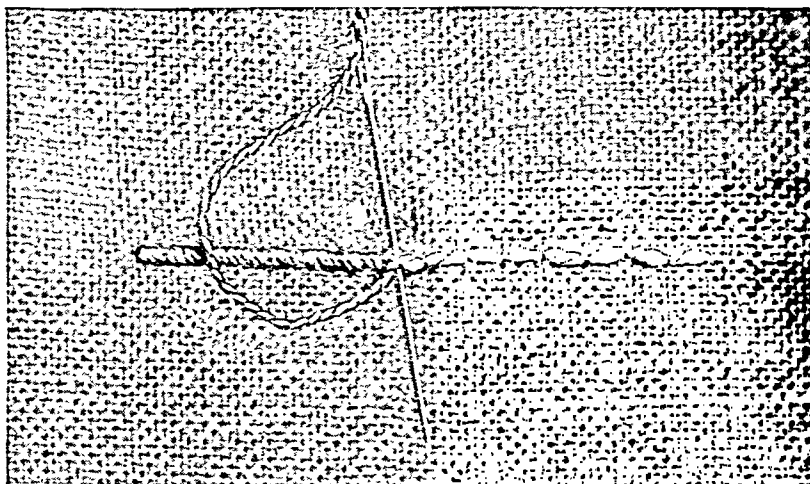
3. Single knot stitch. Can be used as shown here or worked very closely to give a rope effect. Various threads will give different effects; the slope of the stitch can be varied, too.

LINE STITCHES *continued*

Some bolder line stitches.

4. Whipped back stitch.
Work a line of back stitches which will serve as the padding for the close whipping worked over it.

4

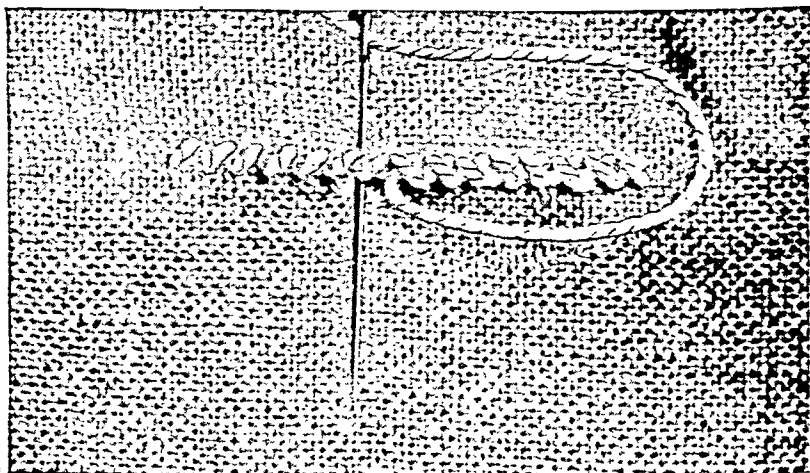


5. Close blanket stitching worked narrow enough to form a line. Colour will be more intense in the side with the heading.

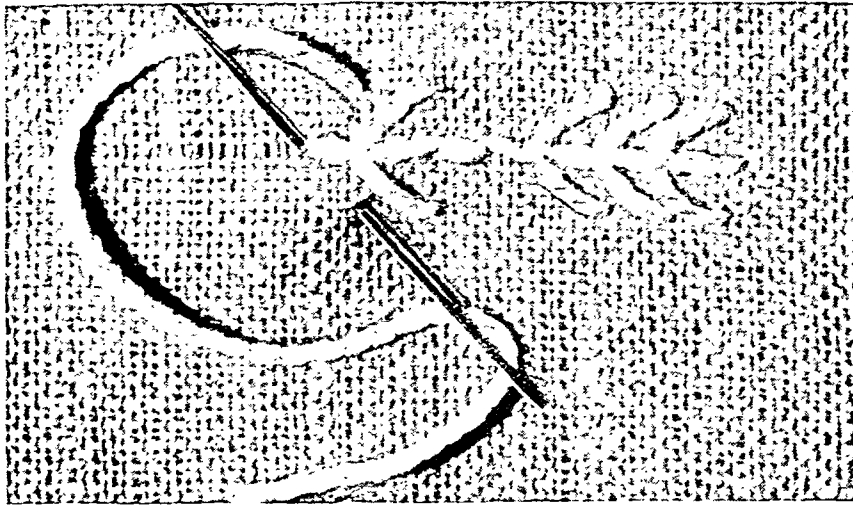
5

6. Cross stitch used as a line stitch. The same colour can be used throughout or different colours can be used for each row.

6



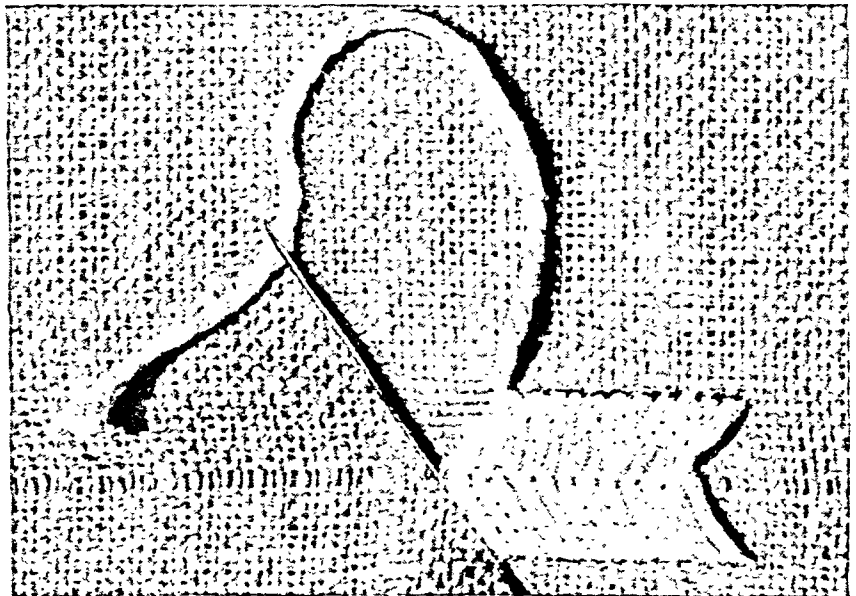
FLAT STITCHES



The definition of a flat stitch is one which covers a fair amount of material with stitches that lie flat.

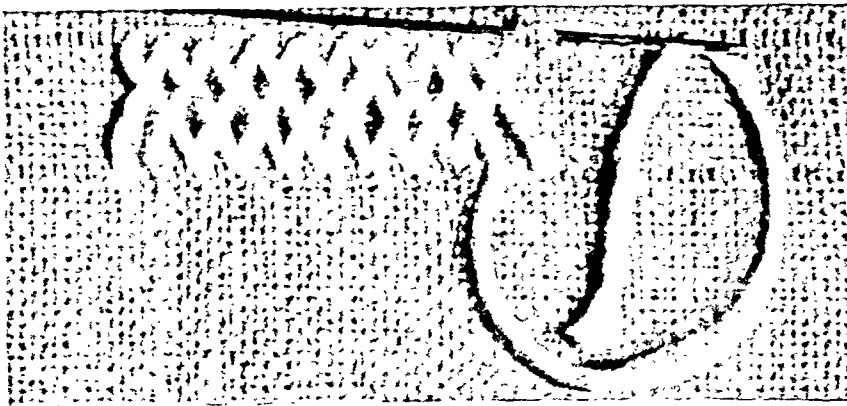
1. **Decorative romanian stitch.** Groups of three stitches separated with two back stitches. Each romanian stitch is formed like a Y stitch; a more solid line can be made by shortening the stems.

1



2

2. **Flat stitch.** As its name implies, it gives a very flat and very solid effect. The diagonal stitches interlock in the centre; leaves can be filled with this stitch, the outer stitches following the form and the inner forming the centre vein



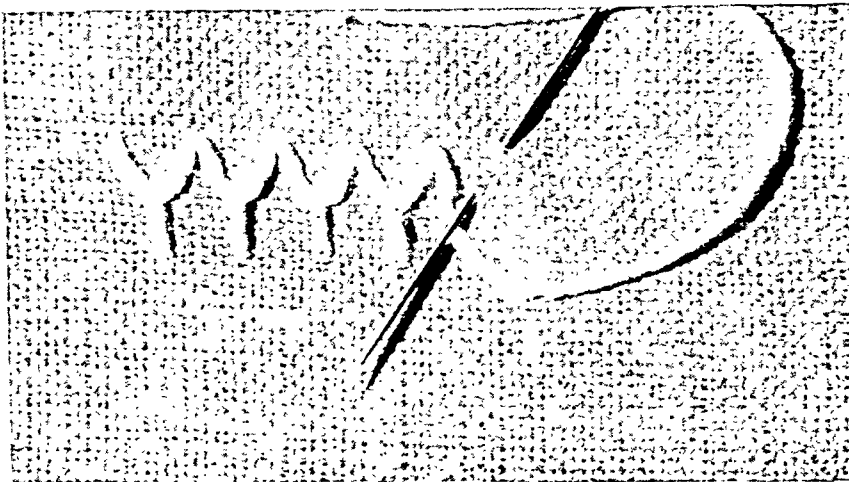
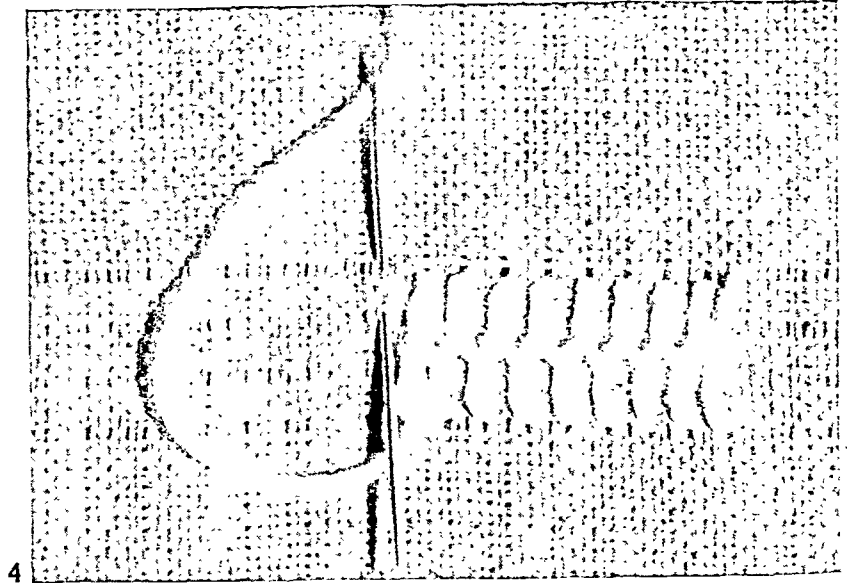
3. **Double back stitch,** so called because it forms two lines of back stitching on the wrong side. The working is similar to herringbone stitch, but the needle must come out at the previous stitch. This is a very effective method of working small leaves or straight bands. Several threads in a contrasting colour may be threaded underneath to show between the double back stitches.

3

FLAT STITCHES *continued*

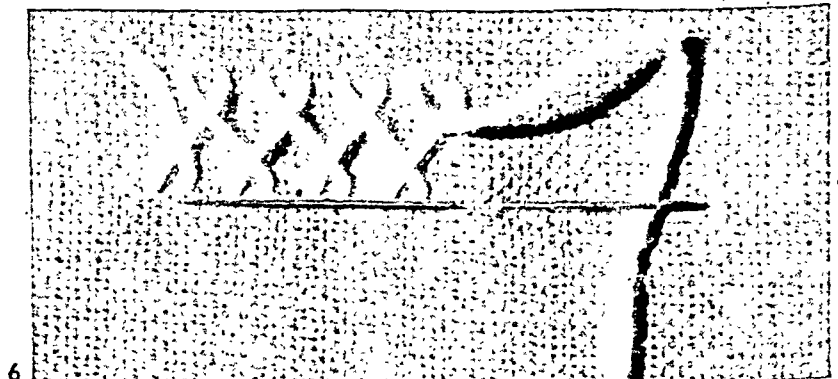
These are three flat stitches which give somewhat more open bands of stitchery.

4. Cretan stitch. If a straight band is being worked along the thread of the material, draw out four evenly spaced threads. Work by picking up the outer bands alternately, with the thread always beyond and under the needle.



5. Continuous Y stitch. Each succeeding stitch comes from the top of the previous Y stitch. A little ingenuity will show all kinds of attractive borders.

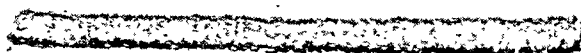
6. Decorative herringbone stitch. Worked exactly as ordinary flannel herringbone, as used in needlework. Work with a thick embroidery thread. An attractive band can be made by adding a narrow band on top of a wide one.



MORE EMBROIDERY STITCHES



Basket stitch.



Plain satin stitch.



Romanian stitch.



Fern stitch.



Wave stitch.



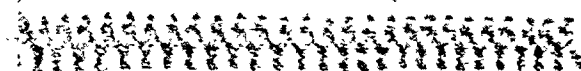
Two rows of running stitches.



Close wave stitch.



Knotted button-hole.



Open cretan stitch.



Chain-feather stitch.



Sword stitch.



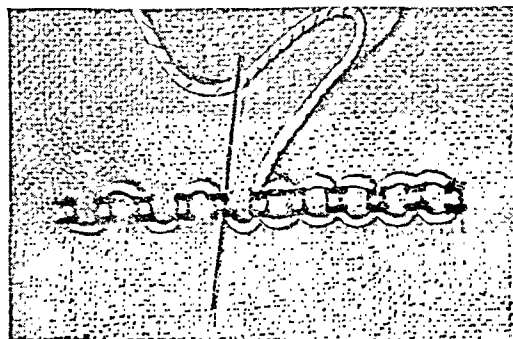
Close chain stitch.



Closed feather stitch.

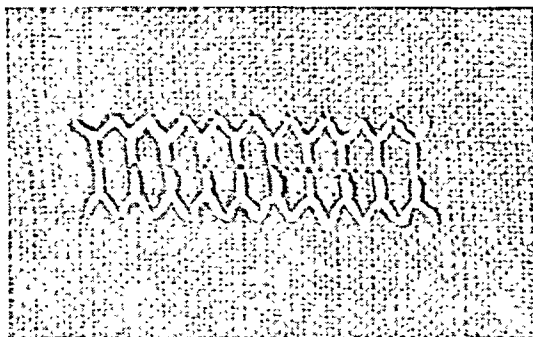
WORKING WITH A VARIETY OF STITCHES

With a little time spent on experiment and some degree of ingenuity, very effective decoration can be achieved with only the simplest of stitches.



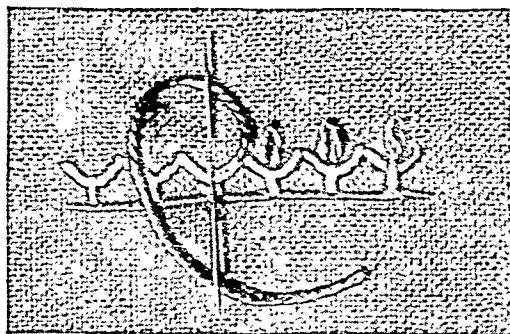
1

1. Here is a braid effect gained with two rows of running in a dark colour threaded with a light. Thread first in one direction then return, putting in the opposite thread.



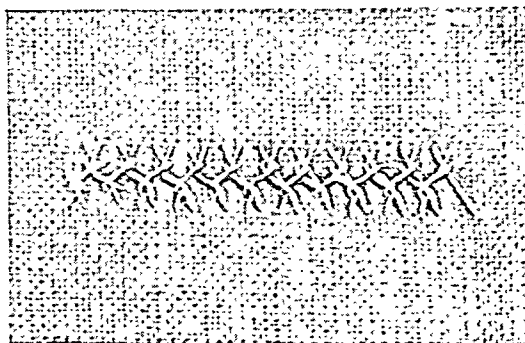
4

4. A wide-open band formed with two opposing rows of Y stitches. Further decoration would be gained by adding running stitches and groups of daisy stitches in various colours.



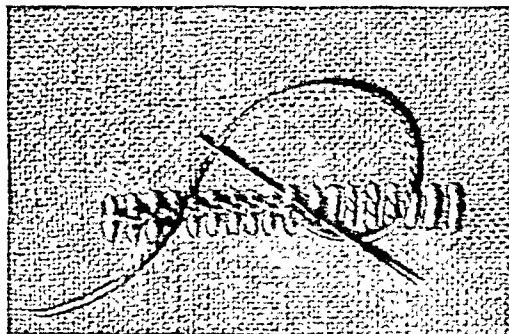
2

2. A delightful little plant border. Work a line of Y stitches in an embroidery thread in green, and then in some dark colour a line of tacking stitches at the base. With purple or red, work a daisy stitch in each Y stitch.



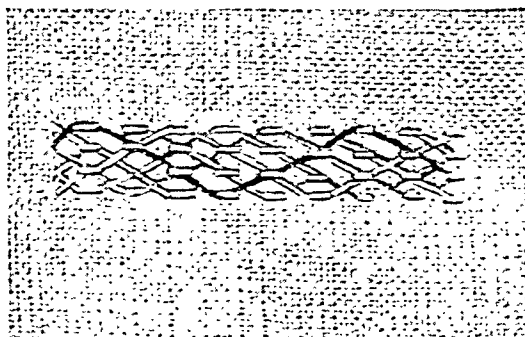
5

5. Two rows of herringbone. One is very wide and the other is only half the width of the first, being worked from crossing to crossing.



3

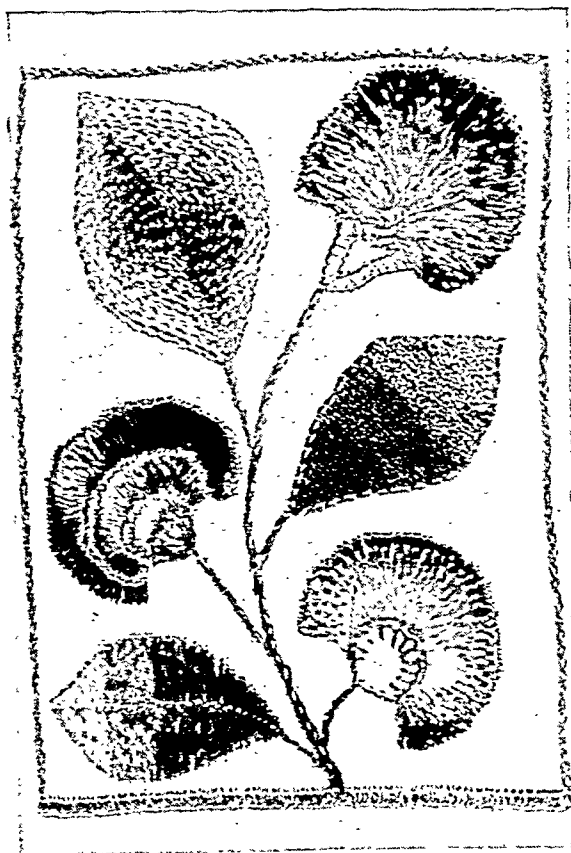
3. Feather-stitched satin stitch. First of all, work a line of open satin stitch in a thick thread, then work feather stitch on these, but not through the material, in a finer thread. It looks best in two colours. Here are more suggestions for making borders of stitchery.



6

6. With this ingenious stitch colourful plaid patterns can be evolved. Make the foundation with a number of rows of running stitches worked parallel. Then thread with as many colours as the running stitches will take. To see the process, follow the dark line.

USES FOR VARIOUS STITCHES



1

1. Solid stitchery. Here are six different effects given by simple stitches. The top leaf is worked solidly in chain stitch with three shades of green; work loosely so as not to pucker the material. With this method a very glossy, hard-wearing surface is gained. The top flower is worked in a variation of satin stitch, called long and short stitch. Work the first row with long and short stitches alternately and all succeeding rows with stitches of the same length so that they dovetail. A Chinese method is used in the middle flower; it is called voiding, because a tiny space is left between each colour or shade. It is another variety of satin stitch. Detached buttonhole stitch carries out the middle leaf—this gives a lovely suede-like surface when worked in soft floss silk. Only the first row and first and last stitches in succeeding rows enter the material; all the rest are worked into the loops of the previous row. The bottom leaf is in laid work, which is a very economical method for solid stitchery on work that will not be subjected to wear or rub. The thread is thrown backwards and forwards across the form with only a tiny amount of material picked up at each side. Fine back stitching holds the stitches down the centre. The bottom flower is worked in basket stitch, another form of satin stitch. It is begun like long and short stitch with stitches of alternate length along the outside edge, but the stitches in the second and succeeding rows are also of alternate length.

These two illustrations are shown in order to assist the embroiderer to choose her stitches. The first shows the textures made by working various stitches solidly and the second shows different stitches in one design, used where the particular stitch will give the best result.

2. A design carried out in several stitches. Chain stitch was chosen for the bird because it closely resembles the shape of feathers. To make two of the flowers important they were worked in buttonhole stitch following the shape of the petals; the others were worked in Y stitch to give a softer effect. All centres are in eyelet buttonhole. The large leaves are in buttonhole stitch held firmly at the tips with a small back stitch. The small leaves are in romanian stitch. Back stitch was worked along the stem so as not to make it too strong for the rest of the design.

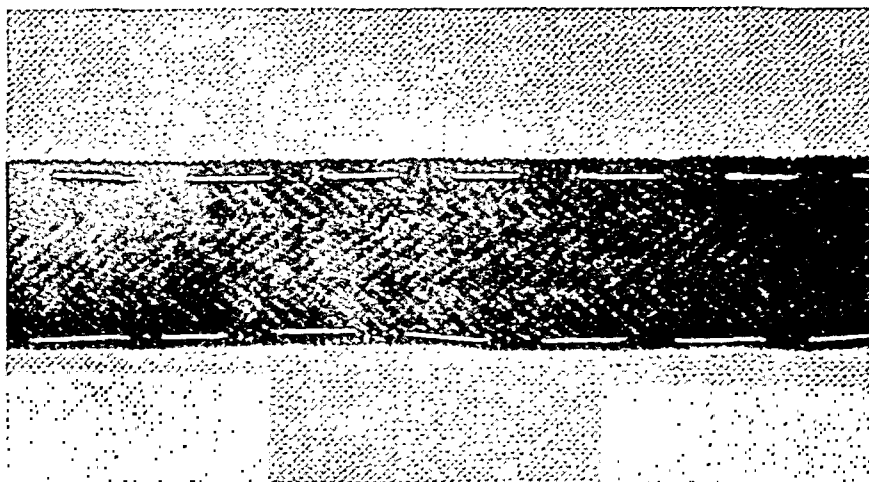
2



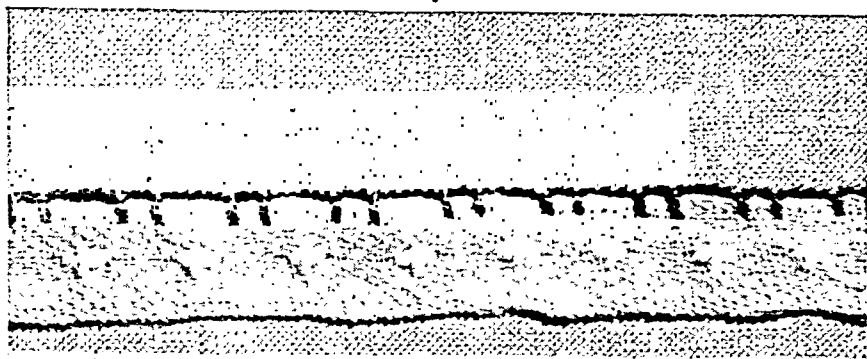
BRAID AND EMBROIDERY

Very quickly made decoration can be evolved with brightly coloured wool braid and embroidery.

1. The braid tacked down along both edges. The tacking lines must be worked in the same direction.



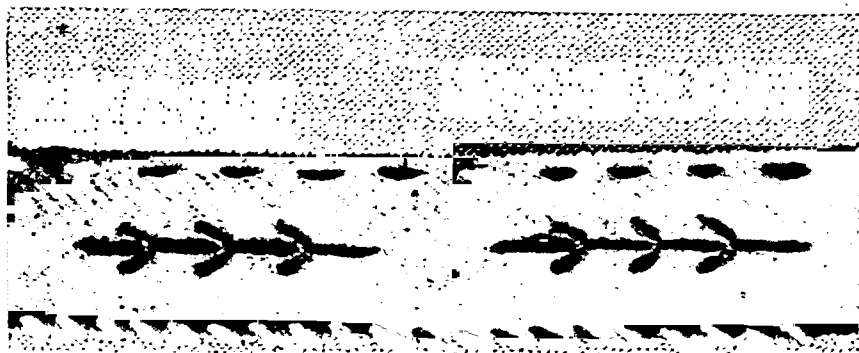
1



2. An orange braid embroidered along one side with dark blue buttonhole stitch. Small white cross stitches are worked in the centre.

2

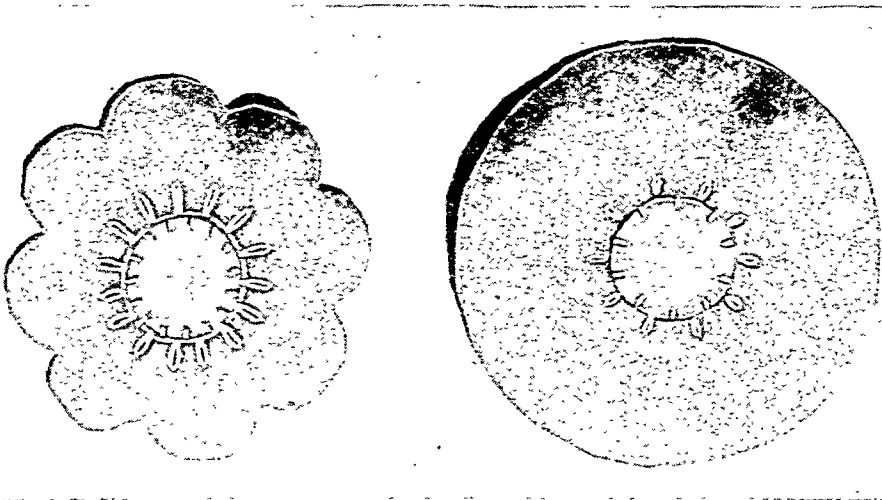
3. One side of this red braid is sewn down with yellow hemming, the opposite edge is run with white and the centre is worked with yellow-green romanian stitches.



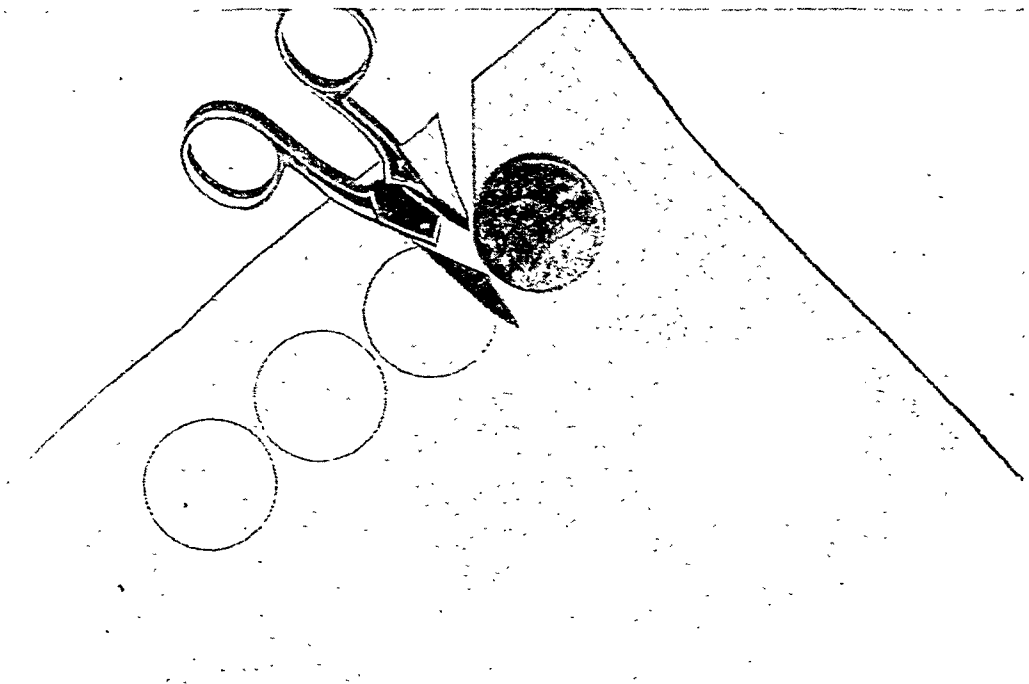
3

FELT

Embroidery felts, in 9-in. squares, can be bought in a wide range of beautiful colours for making small sets of dress decorations. The work is very interesting, because so many colour effects can be made by using the felts in different orders for each flower.



1. Some attractive felt flowers. In cutting the felt circles for the petals, use round objects and pennies for the larger circles, halfpennies and silver threepenny pieces for small circles.



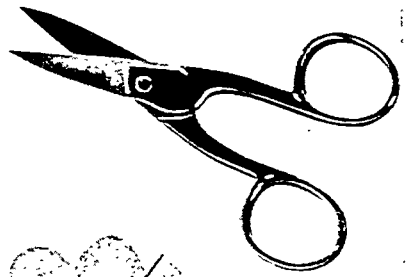
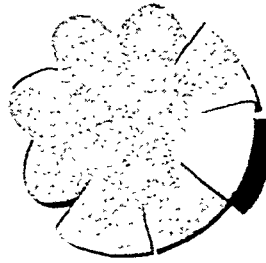
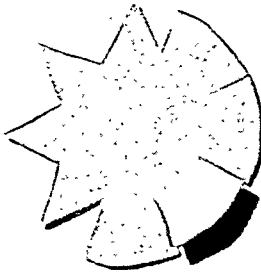
2

2. To cut circles from the felt, place the coin or other round object on to it, mark round with a pencil, and cut out with sharp scissors. Some of the circles can be cut into petals; to do this, fold in halves and make a short snip at each end of the fold. Fold in halves the other way and snip; fold and snip again as many times as will give the required number of petals.

FELT

continued

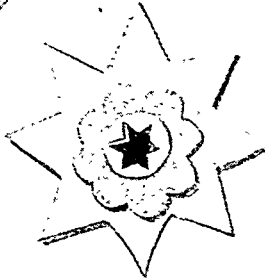
3. Here are two snipped circles; one is being cut into pointed petals and the other into round. Sew several of these circles together in a pleasing order of colour.



3

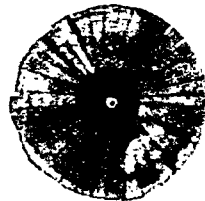
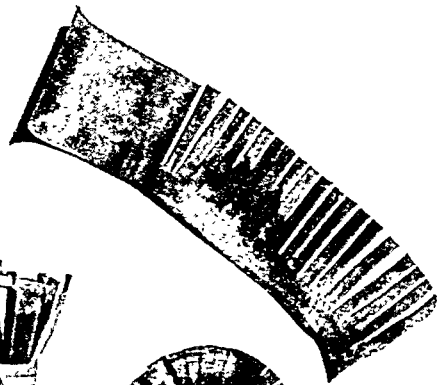
4

4. A buttonhole of gaily coloured flowers, and a single flower decoration with a metal, star-shaped stud in the centre. Fine leathers and suedes make attractive decorations for tweed outfits.

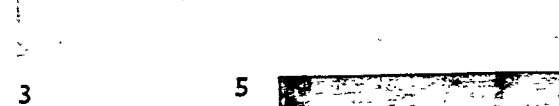
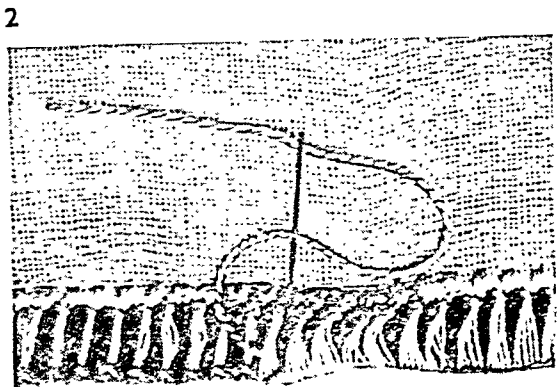
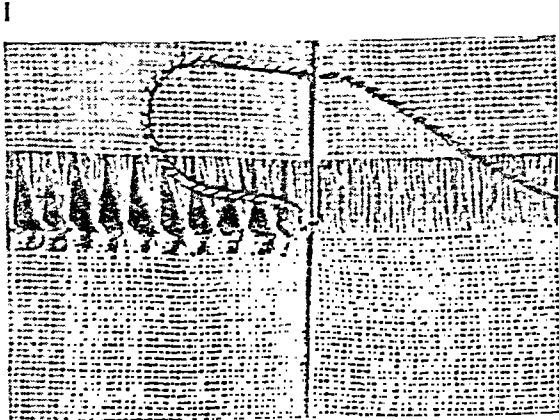
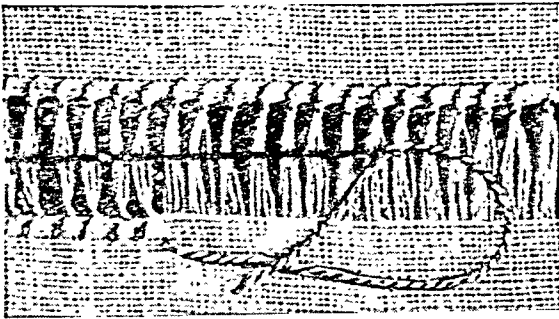


5. To make the leather tassels, cut two pieces 6 ins. long and $1\frac{1}{2}$ ins. wide; cut across to within a $\frac{1}{4}$ in. in very narrow strips. Take a narrow length of dark green leather and wind the fringed strip tightly round and round its end. Secure by sticking the last layer with seccotine and winding some silk round the outside. The circular flower is made by fringing a $2\frac{1}{2}$ in. circle and sewing together in the middle with a wooden bead. To make the flower and leaves ornament, cut a small circle and shape it in the same manner as the felt, three serrated ovals of green leather represent leaves

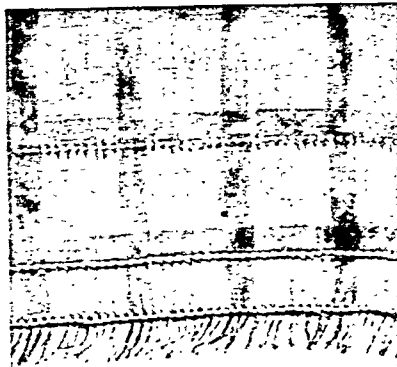
5



DRAWN THREADWORK



5. Further decoration can be added by working lines of simple stitching along other lines inside. Buttonhole stitching can take the place of drawn thread stitch.



Drawn threadwork is a very decorative form of trimming, but it should be used with discretion, as it is apt to weaken the material if too many bands are worked, especially near a hem. Choose a material with a fairly loose or coarse weave. Pick up one thread on the point of the needle at the spot where it is wished to begin the band, and draw the thread out completely. Continue drawing threads in a similar manner until the required depth is obtained.

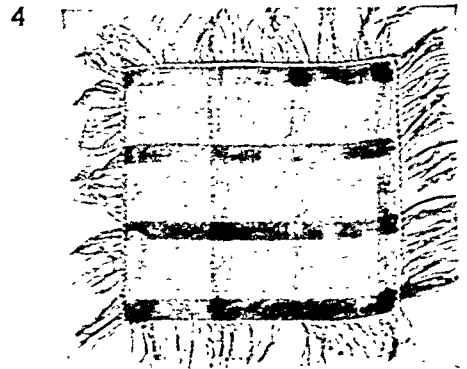
When this has been done wherever desired, work first one side, and then the other, picking up either four or five threads to a group. Do not make the groups bulky or they will pull up the work.

1. The first step, picking up the group.

2. Second step, picking up the material between each group. Drawn threadwork can be used purely as decoration; i.e., in horizontal or vertical rows along the thread of the material, or it can be used to sew a hem at the same time.

3. Used to sew a hem, the group is picked up as usual, and the sewing stitch picks up a little of the hem fold as well as the back material.

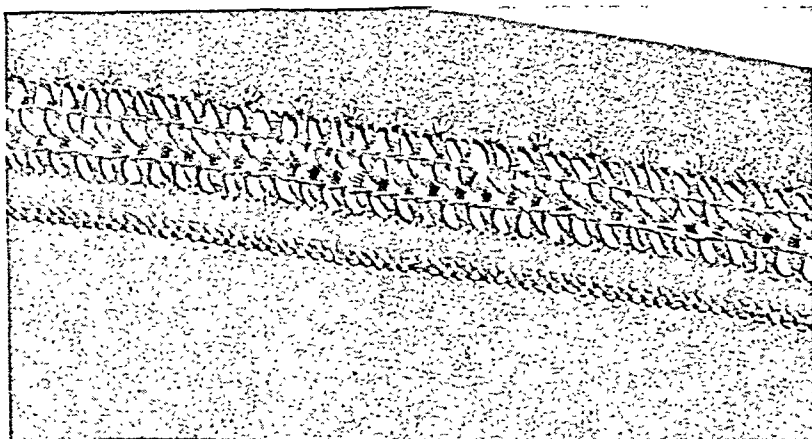
4. Here is an idea for cheap and quickly made table mats. They are made from check linen scrim sold at 4½d. per yard. Cut each mat about 12 ins. square, or according to the planning of the stripes. In the mats illustrated, a blue stripe comes at every edge after the fringe has been made. Work drawn threadwork stitch along four sides on a prearranged stripe, and about 1½ ins. in from the cut edge. Fray out the spare material beyond the stitching to make the fringe.



DRAWN THREAD WORK

continued

Drawn thread work can make charming decoration for lingerie; bands of it can be worked round the straight top of a petticoat, or along the hem if it is cut straight.



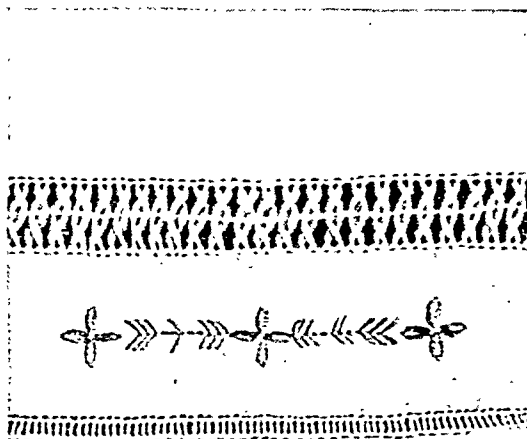
6

6. In this piece of work—the top of a petticoat—two twisting threads have been put in. Above the drawn thread work are groups of three little straight stitches in a different colour. Below the wide band is a row of Indian open stitch which gives the effect of fine drawn thread work, but no threads have been pulled out; this is also in a contrasting colour.

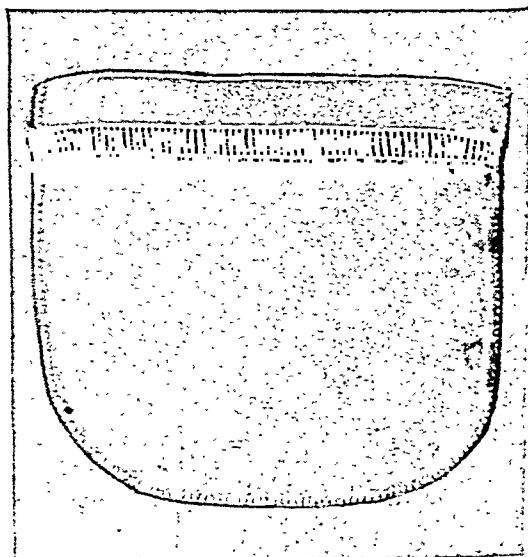
7. Here is an ingenious way of twisting the groups with a thread of silk. The process is very simple. Pick up the second group on the needle, then pick up the first and pull the thread through; pick up the fourth, then the third and pull the thread through. This has been worked a little below the hem, which had been sewn down with a very narrow line of drawn thread work. Some light stitchery was added to give a touch of contrast.

8. The top of a pocket, if cut on the straight, can be decorated with drawn thread work.

7



8

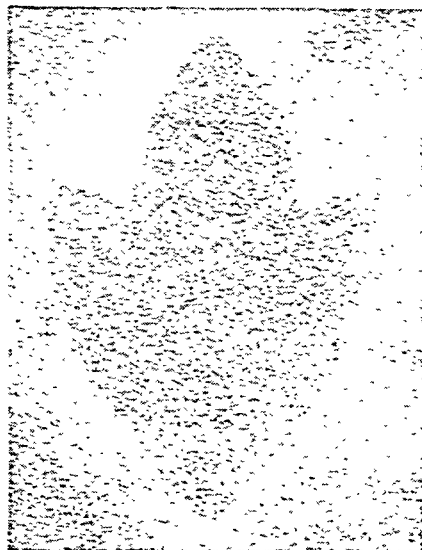
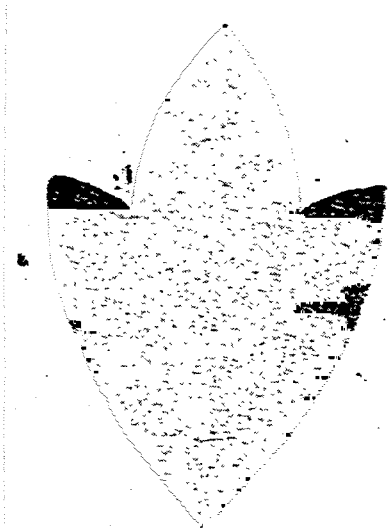


APPLIQUÉ

Appliqué work is the art of using decorative shapes cut out of contrasting material as a trimming for garments, etc.

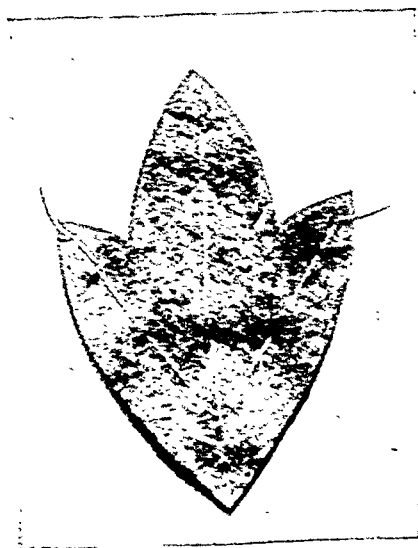
Felt is the easiest material to handle for this work, as it cannot fray and can be used on any way of the material.

It is not necessary to allow turnings, for the cut edge will always retain its shape, nor need much preliminary sewing down be done before adding stitchery. In fact, if a decorative stitch is to be used all round the edge it is not necessary to sew the shape down with cotton at all.



1

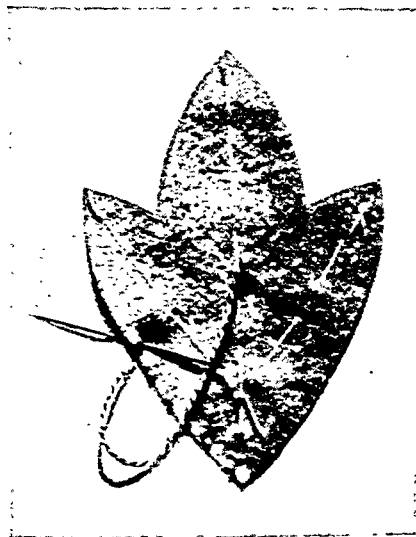
1. The first step is to transfer the shape of the template to the felt. The easiest method is to pin the paper shape in place, dab powdered french chalk round the edge and remove the paper, when the shape will be clearly marked as can be seen in the illustration. Use very sharp scissors to cut out the shape in order to get clean edges.



2

2. Tacking down the appliqué. The patch must be kept very flat; never follow the shape of the outline with the tacking, but take the lines of stitches through centres. Materials with definite threads, such as linen, must be placed with all the threads running the same way.

3. No preliminary sewing down of the edge is required for felt. This picture shows an embroidery thread being worked round the edge. If linen is being used, these stitches must be worked close together with sewing silk and a line of couching in embroidery thread worked over to hide them. In all edge sewings in appliqué, the needle must come out of the ground material and down into the patch.



3

CROSS STITCH

Very attractive cross stitch work can be done on the material illustrated. Coarse linen makes a good ground material, too.

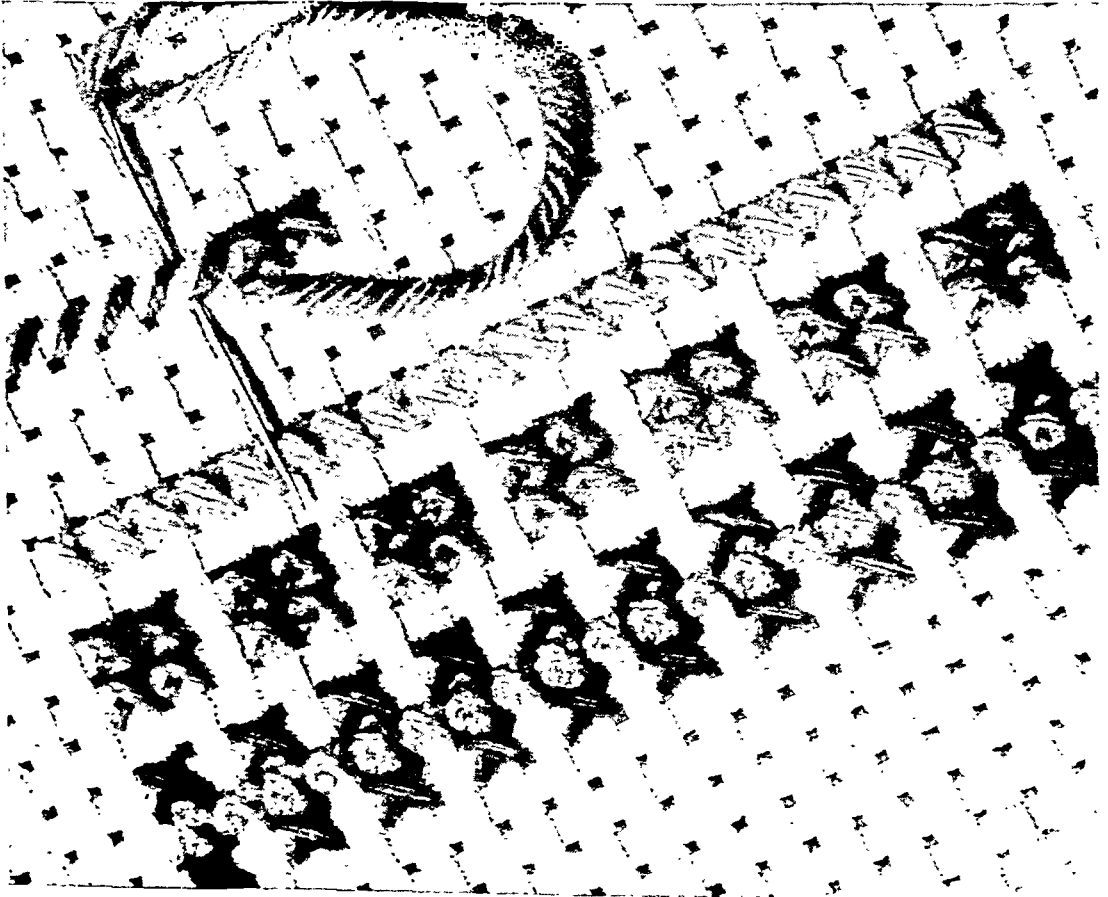
All kinds of household articles can be decorated with cross stitch: runners, table covers, cushions and small table mats. When the ground material is too fine to count the threads, tack some Penelope canvas over the spot where you wish the embroidery to appear, and work the stitch over this. When the work is finished, draw out the threads of the canvas.

Because cross stitch is worked to the weft and warp of the material and so becomes an integral

part of it, it is one of the most satisfying methods of embroidery. A special cross stitch cloth, made of soft cotton, is woven in such a way that $\frac{1}{8}$ -in. to $\frac{1}{4}$ -in. squares are formed. One stitch is worked to one square.

The working thread must be chosen carefully, one that is too fine will look poor and mean. Most kinds of designs can be adapted for cross stitch; but, because the work is done to the thread the outlines will be much simplified, curves will be made up of small angles by the squareness of the stitch. It is impossible to reproduce flowing curves.

1. The top row shows the easiest method of work. The stitches sloping from the lower left-hand to the upper right-hand are worked first, the reverse stitches are put in in the return journey. Decorative borders can be built up as work proceeds, quite elaborate patterns being evolved gradually, by adding row upon row of differently arranged groupings. In the photograph the rows below the stitch will make a beginning for a decorative border pattern. Always begin at the centre and work outwards to each side.



CANVAS WORK

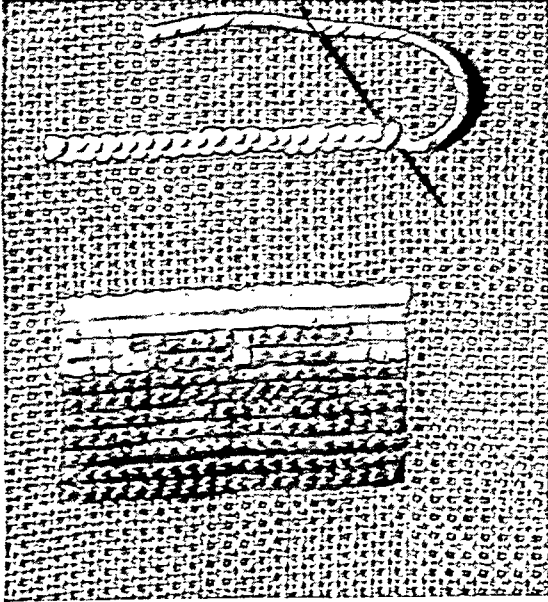
Work on canvas dates from very early times. The Elizabethans made beautiful pictures in tent stitch on fine canvas, telling stories of life of the period.

In the days of Queen Anne, embroiderers made chair seats and backs in cross stitch and tent stitch, using coarse wool and silk on thick canvas. They covered their work with branches of huge roses, carnations, tulips, peonies and

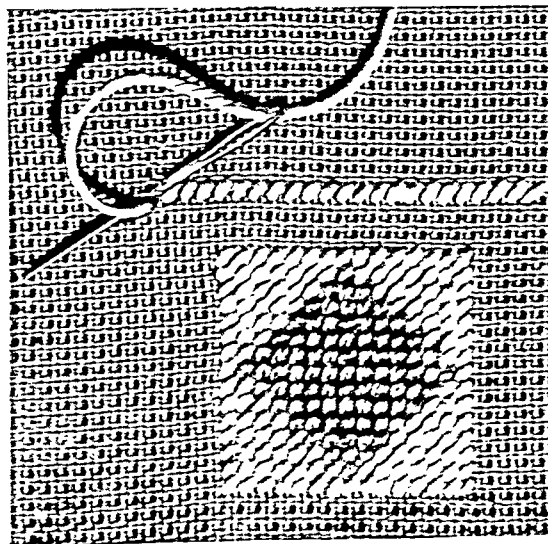
jasmine, sometimes growing from vases and baskets.

The Victorians made all sorts of bric-a-brac mats in thick Berlin wool worked in cross stitch on canvas; the work became known as Berlin work.

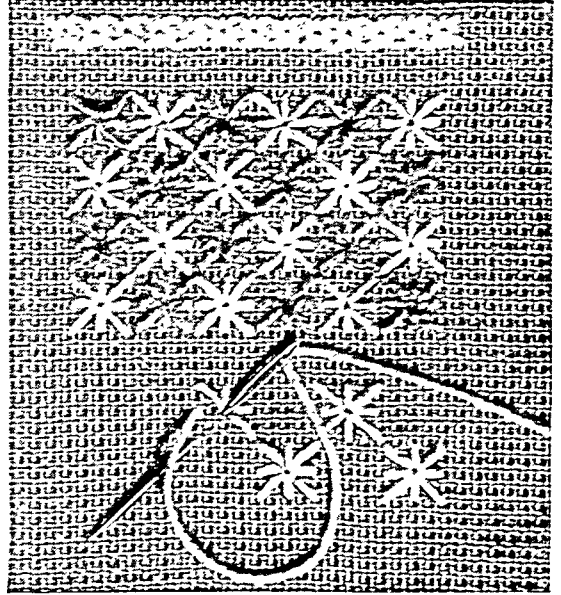
Today modern designs are carried out freely for stool tops, chair seats and fireplace screens in cross stitch, tent stitch, gobelin and cushion stitch; sometimes all four on one piece of work.



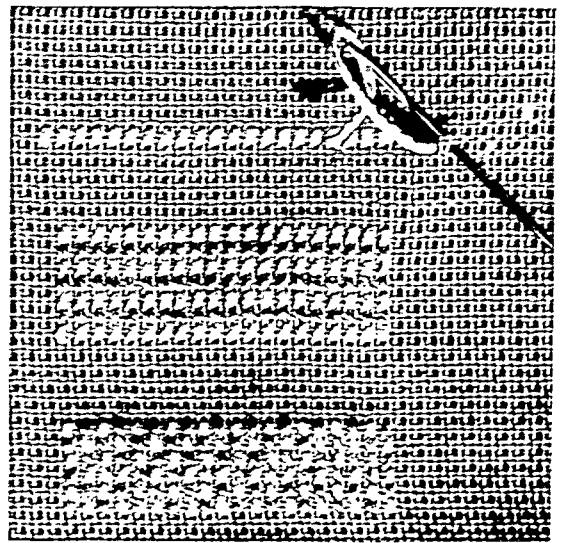
1. Cross stitch. The top line shows how it is worked. Bring the thread out at the lower left-hand hole, in to the top right, out at bottom right, in at the top left and out again at the bottom right.



2. Tent stitch. This ancient stitch is worked from right to left with sloping stitches running from lower left to upper right.



3. Cushion stitch. The bottom row shows how it is worked; four straight and four diagonal stitches are worked into the same hole. The stitches must be worked round in their right order to preserve a good shape. The top row shows the close effect of smaller stitches.



4. Gobelin stitch. In other words, satin stitch on canvas. It can be worked in straight rows or vandyke rows of stitches alternately up and down.

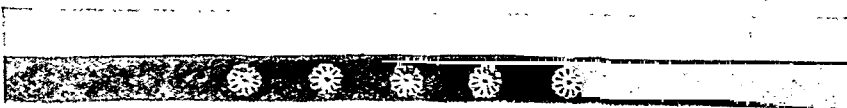
QUICKLY MADE DECORATION

There are innumerable gadgets on the market to lighten the work of all craft-workers and the dressmaker has not been overlooked. All sorts of little metal shapes to be sewn on like old-fashioned sequins, celluloid flowers to be sewn on with fine silk, and stars and spots with metal spikes to be pushed through the material and flattened down with the thimble are sold by most shops which specialize in trimmings.

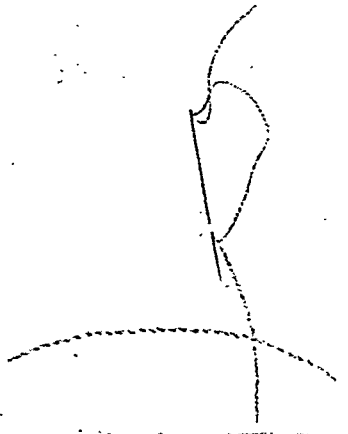
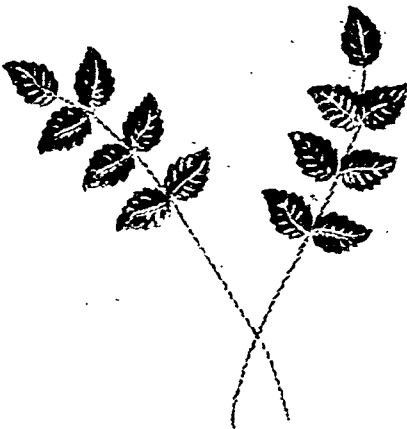
1. Little flowers like these sewn across the top of a felt cuff are very attractive; the silk stitches can represent stamens.



3



4



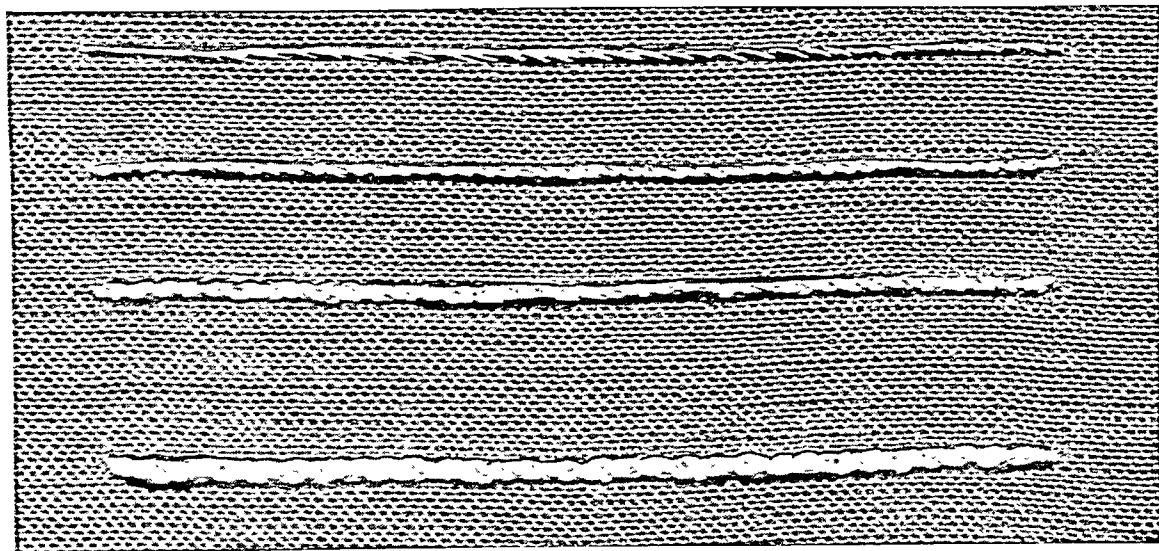
2. Bright metal stars scattered over a bodice and tops of sleeves gives unusual smartness to a plain woollen dress.

3. A hair or wrist ribbon has its decorative value doubled by the addition of gold coloured metal wheels—fine gold silk sews them down invisibly.

4. These delightful little metal leaves are made into sprays. Draw the stems free-hand with pencil, work them in stem stitch with yellow-green silk and then sew on the leaves, working a stitch in each hole.

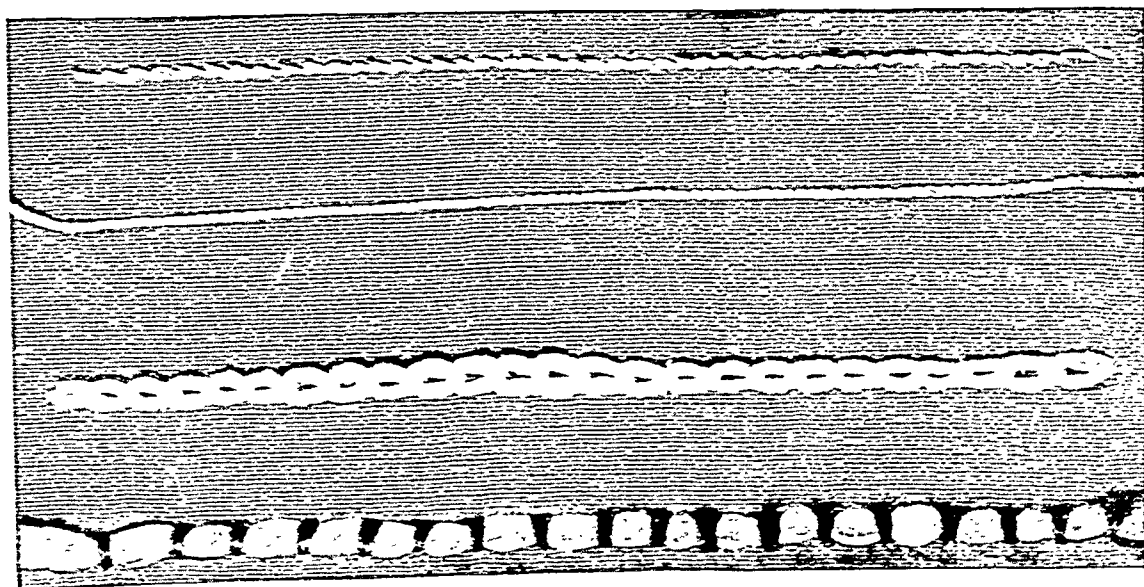
EMBROIDERY THREADS TO USE

The choice of thread for embroidery often proves a problem, as it is not always possible to experiment with different kinds on the material to be used. Here are a few hints which may help.



1

1. Do not use a thread which is thinner than the thread of the material; it will look insignificant and poor, as can be seen by the first row of stitching in the illustration. The second row is in a thread the same thickness as that of the material; it is suitable for the finer kinds of embroidery. Number three is a little thicker and would be the best for most kinds of work. The last thread is good for bold work—it is about twice as thick as the previous one.



2

2. Thicker lines of stitchery can be obtained by the use of wool and cord; there is a great variety of both. The first shown here is a stem stitch line in crewel wool. The next is a thin cord sewn down invisibly with fine silk; the first size (No. 1) in crochet cotton serves as a good cord. The chain-stitched line is worked with soft embroidery wool; this thread comes in a large range of colours and it is extensively used for all kinds of work. A rug wool is useful when a line of coarse couching is required to outline a very bold pattern worked in wool.

TEMPLATES

Templates are cut-out shapes which are used to build up individual designs by arrangements of units.

To make these drawings into templates, place a piece of tracing paper over them and draw the shapes on to it and cut them out.

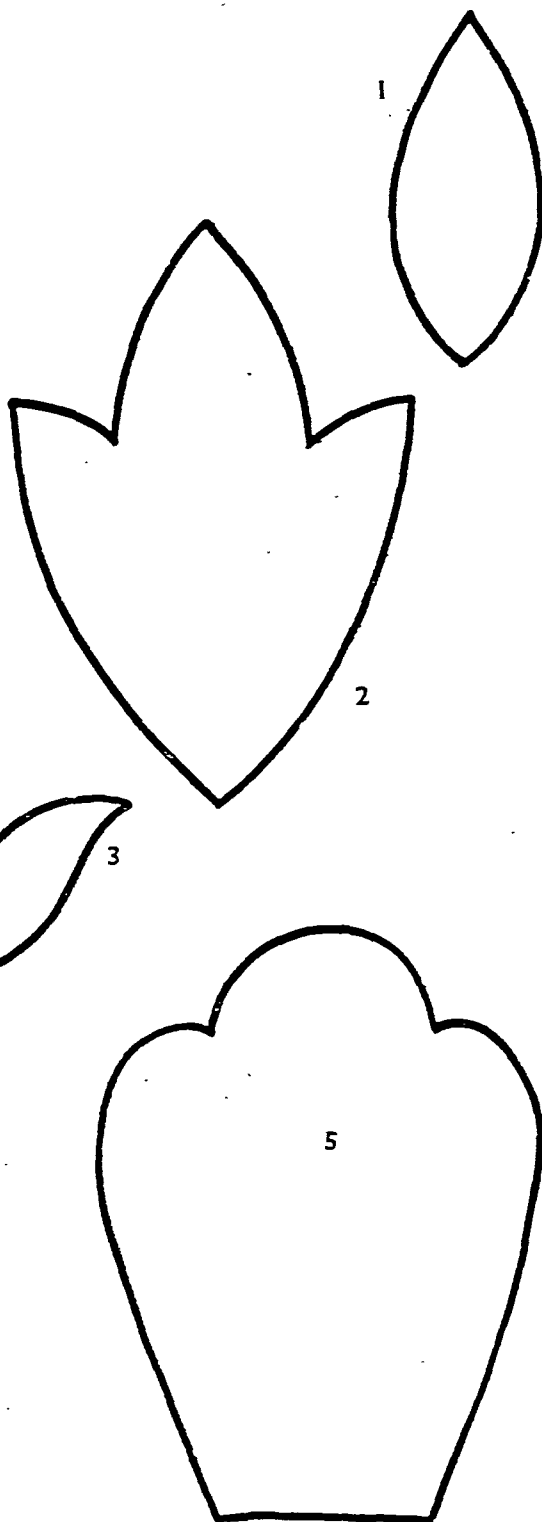
When the size of existing templates does not comply with your requirements, it can be very easily altered.

Draw the shape of the template on to paper, then divide up the area into squares.

To enlarge or reduce a unit:

If the template is to be twice as large draw the same number of squares double their original size. Now copy the design on the new set of squares, allowing the corresponding amount of design in each large square as there is in each small square.

This principle can be applied to any size desired or can be reversed to reduce a design.



1. This is a template of a leaf of simple oval shape; it is used for small scattered leaves.

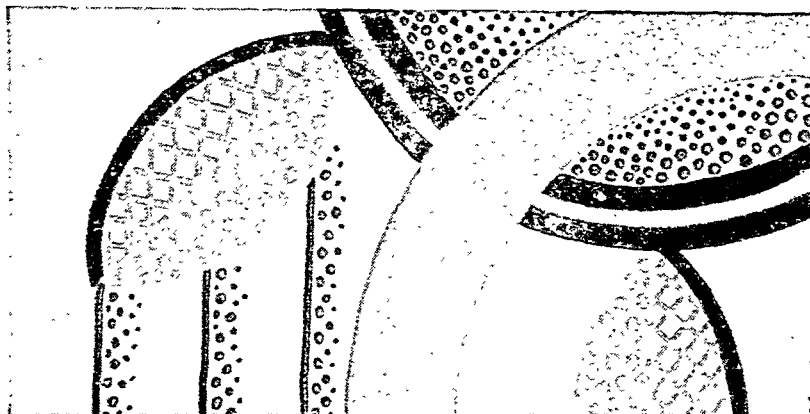
2. A larger serrated leaf used for important leaves.

3. A shape of many uses. (a) As the calyx of a flower; (b) as a bell flower; (c) as a powdering scattered about a posy.

4. A round flower with the outer ring divided into petals.

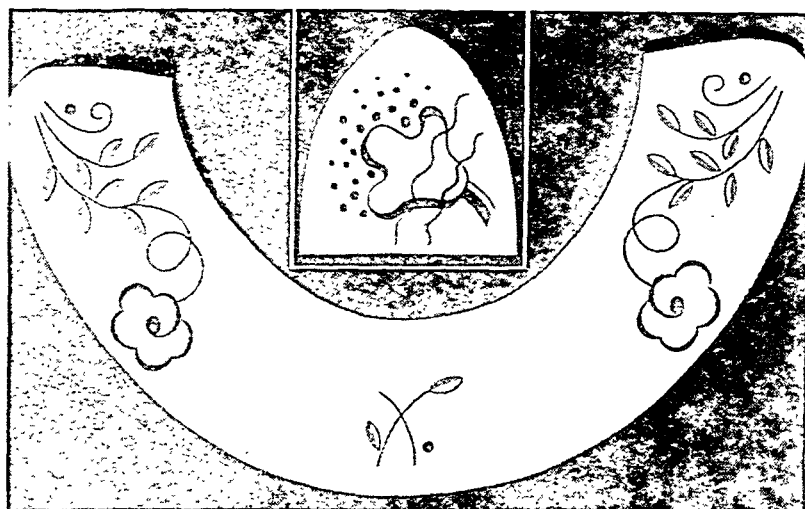
5. Here is a shape which can be used as one petal of a large flower made up of similar shapes diverging from a circle.

DESIGNS TO COPY

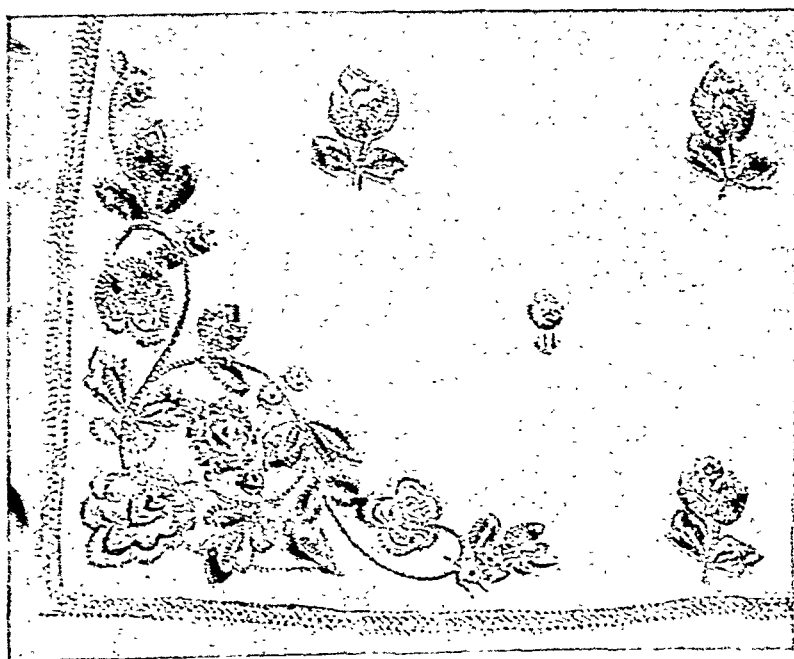


1. An abstract design made from the oval leaf, saucers, and ruled lines.

2. A design for an egg cosy; a freely drawn shape to be carried out in double back stitch and stem stitch. The wavy lines to be done in chain stitch and the spots in seeding in various sizes. A suggested colour scheme is blue for the flower, green for the lines, and cerise for the spots.



3. An attractive design for decorating a collar; the flower can be drawn as shown here, or with the circular template. The leaves are from the oval template.



4. A free flowing design which, although it looks difficult, is easy to make. Small coins and the ends of pencils will give the small spots.

BUILDING PATTERNS WITH STITCHERY

A great variety of tone and colour effects can be obtained with fillings, i.e., stitches worked across an area.

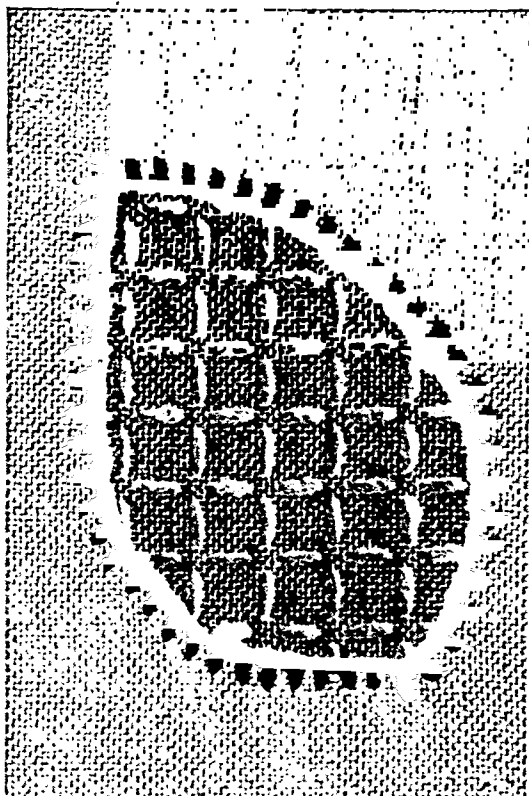


3

1. A simple leaf shape outlined with buttonhole stitch and filled in with horizontal and vertical lines of tacking; all in wool.

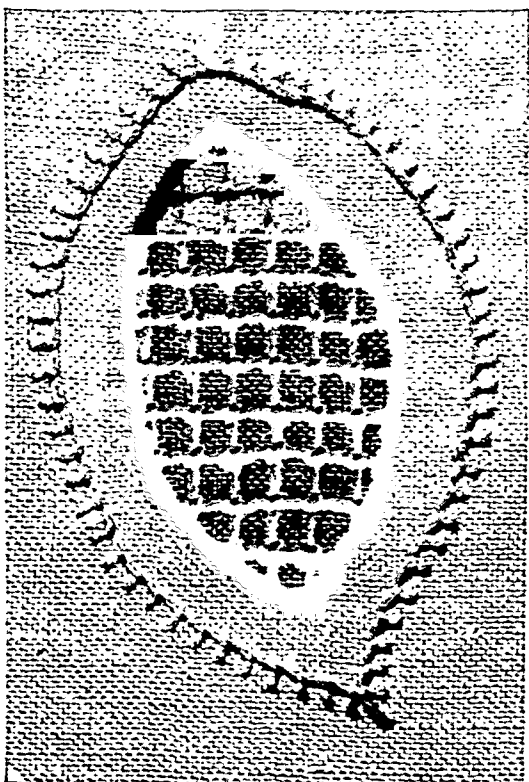
2. Simple leaf shape outlined with buttonholing. The inner area is filled by throwing strands horizontally and vertically across and sewing them down with a small stitch; this is outlined with stem stitch.

3. Here is a delightful panel worked entirely with chain stitch fillings. Care and thought was taken to choose the right variety of chain stitch for each part of the design.



1

2



BUILDING PATTERNS WITH STITCHERY

continued

4. A shantung scarf decorated in a design made with simple templates and other easy decoration introduced with stitchery. The bold design is carried out in appliqué with various coloured shantung and the superimposed small design is carried out in silks. The appliqué is outlined with couching and the scarf is edged with groups of buttonholing.

4



PART IX

HOUSEHOLD FURNISHINGS

The tools necessary for home furnishings are simple and few. There are special hammers and scissors made but those in ordinary use will do quite well.

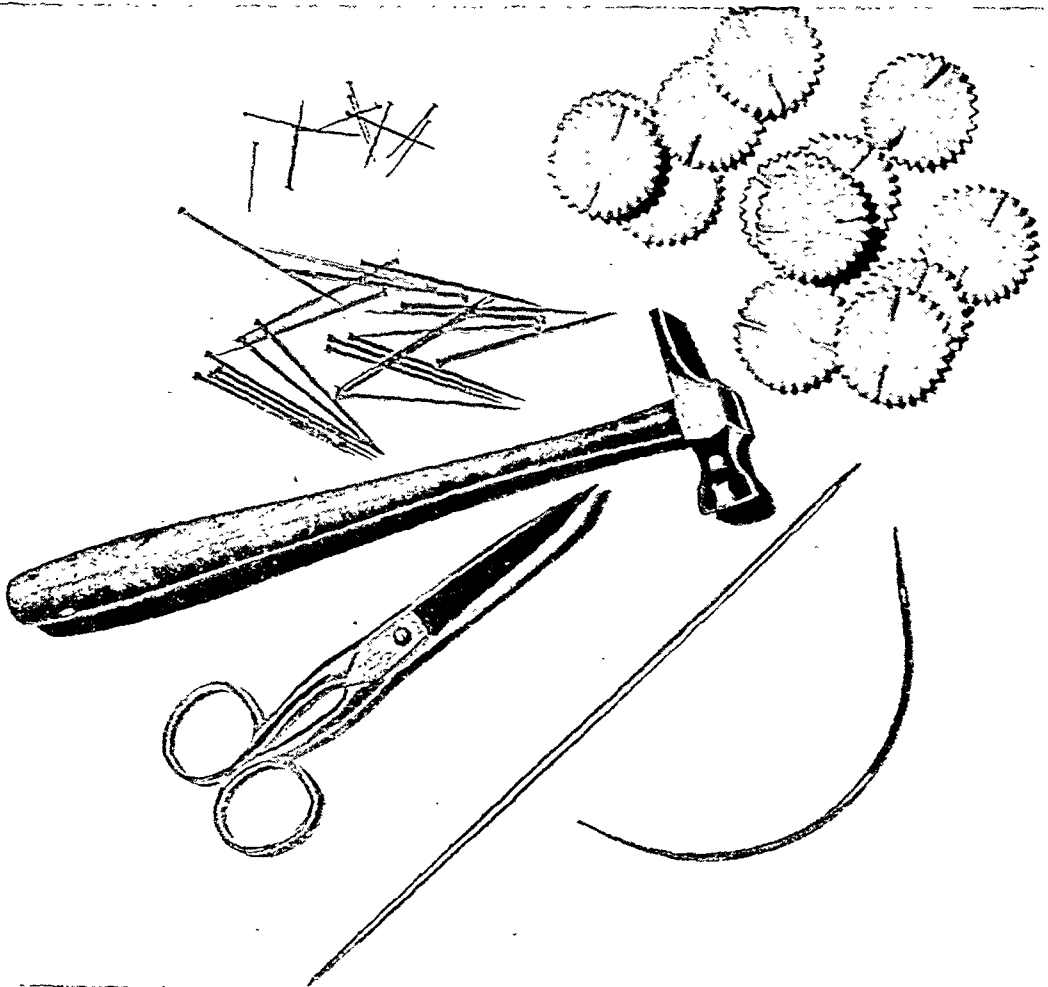
Tools which should be purchased are shown here among the other tools required.

Circular needle, mattress needle, upholsterers' skewers and tufts for mattress making.

Circular needles are so made, that as the needle passes into the work, which may be sewing a section to the top of a padded chair, the point automatically moves up and out again; it would be impossible to work with a straight needle.

Mattress needle; this is a long needle pointed at both ends, so that when working through thicknesses the thread can be returned without turning the work. It is also useful when a stitch is only required through part of the thickness of a cushion or mattress.

Upholsterers' skewers are like very large pins. (See the ordinary-sized pins in the illustration.) They are useful for pinning down heavy furnishing fabrics which would be too weighty for ordinary pins. Mattress tufts are circles of leather which prevent stitches working through the casing of mattresses and large cushions.



CURTAINS—HOW TO MAKE THEM

So many materials are now available for curtains and so many more, not primarily made for curtains, are being used, that one is bewildered to know which to choose. Nets, muslins and even fine longcloth and lawns are made up into dainty window hangings. Besides furnishing fabrics for the heavier curtains, dress materials are used if they are sufficiently interesting. Colour plays a large part in the final choice, so, before buying, decide on the kind of colour you want to live with. The colour of the curtains will permeate the atmosphere of the entire room.

Green and blue are cold colours and if in a smooth, shiny silk, their coldness is intensified; warm colours—red, purple and brown—are intensified by dull soft-surfaced cloths. The seasons will bias your choice, too. Warm, rosy hues will make the room seem warmer in winter, cool greens and blues will be refreshing

in the heat of summer, and bright yellows will strengthen weak spring sunshine.

Unless you have a great liking for blue it is seldom a pleasant colour to have in any quantity at the window; it can be a little depressing. So, too, can brown.

The outlook of the room will have a certain influence over both colour and fabric. A north room needs an impression of sun and warmth all through the year; a south window will get all the sunshine available, and so your colours can be cooler.

Frills on net and muslin curtains can be made in a similar way to the frilled trimmings described on the page of machine-made frills. Dainty muslin and lawn curtains can be cross-tucked on the machine and then edged with pleating. The selvages of net curtains should be turned over and lightly hemmed by hand; this will help to keep them in good shape.



1. This shows a good way to hem the top of a net or muslin curtain. Make the hem one and a half times wider than usual and stitch through a short distance from the top so that this will form a small frill above the rod. The most important point to remember when making and cutting is that all edges must run to a thread of the material. If the top hem of a curtain is not turned down to a thread it will never hang straight. Curtains of lightweight material will be improved if backed with a lining of sateen or casement cloth, and still more weight can be added by threading weighted-tape through the hem.

CURTAINS—HOW TO MAKE THEM *continued*

2. A piece of weighted tape—lead shot enclosed in a roll of soft cotton. Long heavy curtains may need some lead weights at intervals, sewn to the back of the bottom hem. These keep the folds well spaced and well formed.

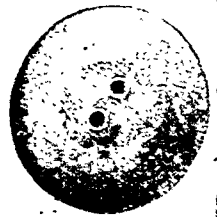
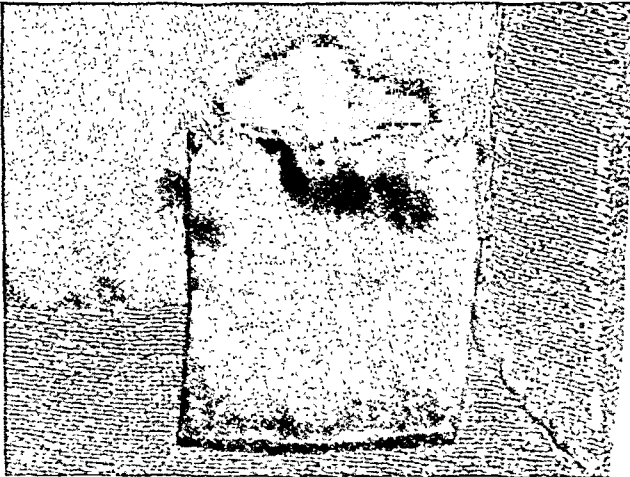
3. Enclose each lead weight in a square bag of lining and attach to the lining by two corners.

4. A special tape can be bought to sew to the back of the top hems of curtains; it has two rows of cord running through, which are pulled up to form permanent folds.



2

3



4



CUSHIONS

Cushions of every kind are easy to make. A room can be given a new aspect for every season of the year; silks and cretonnes in yellows and greens for spring, blues and mauves for summer, orange and browns for autumn, and reds for winter. Each room will demand

individual cushions. Kitchen cushions require washable covers; cretonnes, ginghams and tissues will supply the need. Taffetas and velvets are for drawing and dining rooms, while bedrooms call for chintz and satin.

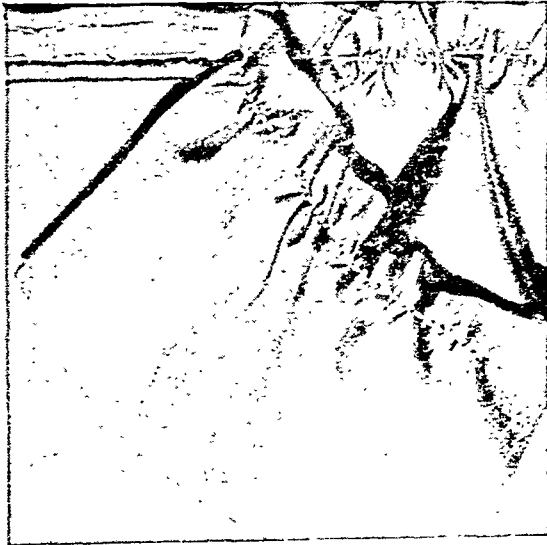
Pipings and gathers are the chief processes used in making cushion covers, and these photos show how they are done.

Prepare the piping with strips of crossway and piping cord as described on the page on piping.



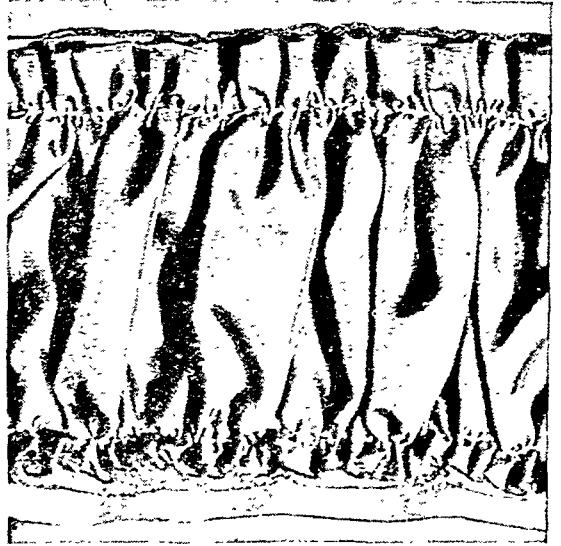
1

1. This is the way to take the piping round a corner. Tack on with fine stitches; at the point, snip the turning to allow the piping to take a sharp bend.



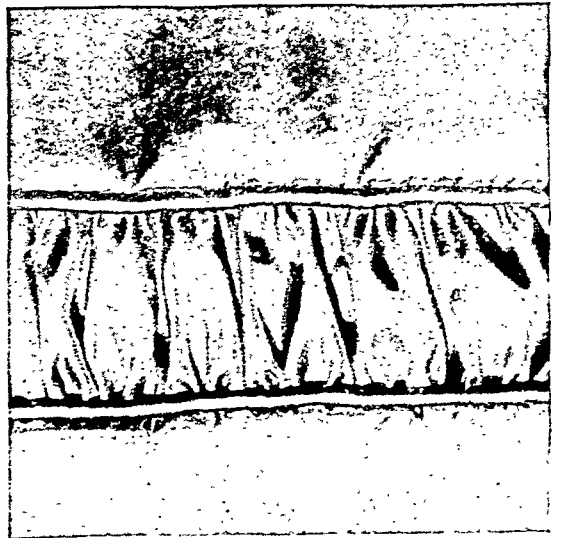
2

2. When the piping is secure, pin on the gathered strip as shown here, putting the pins in at frequent intervals. Sew it down, making sure all stitchings will be hidden below the piping and making every other stitch a back stitch.



3

3. Repeat the process at the other side of the gathered strip.



4

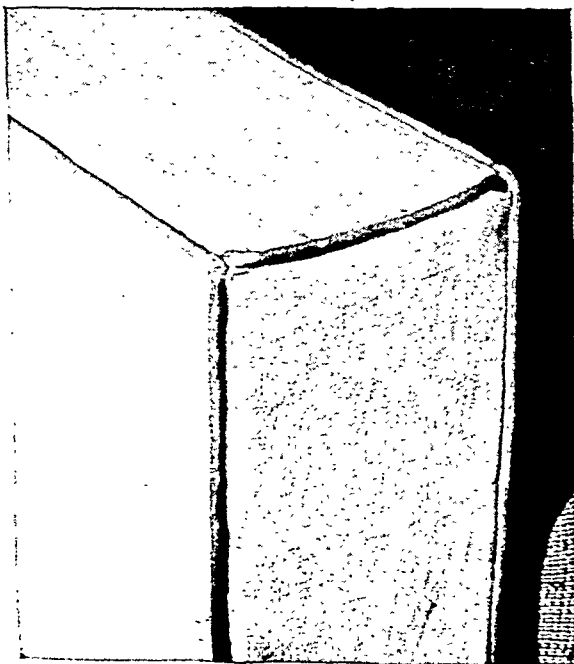
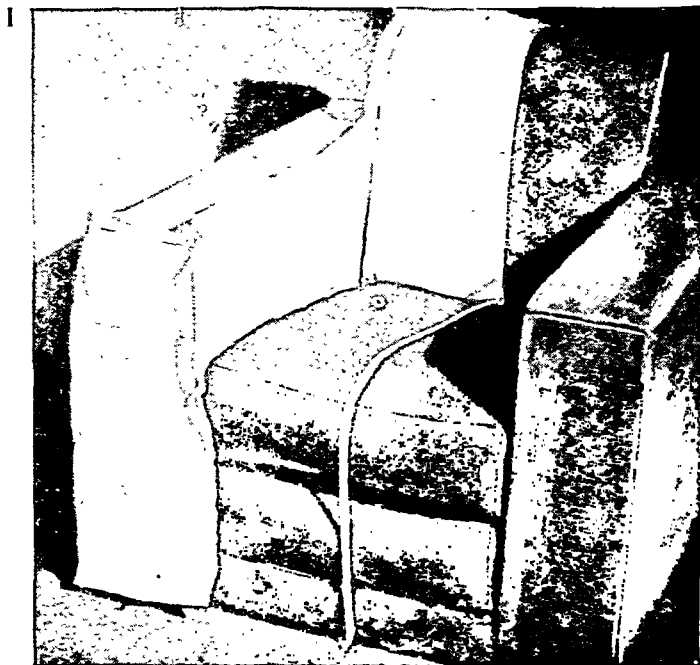
4. The finished gathered band and piping.

CHAIR COVERS

Making chair covers is not the difficult task that it is generally believed to be. Paper patterns can be bought, but, being made to the size of an average chair, may not fit yours. The safest plan is to make your own pattern,

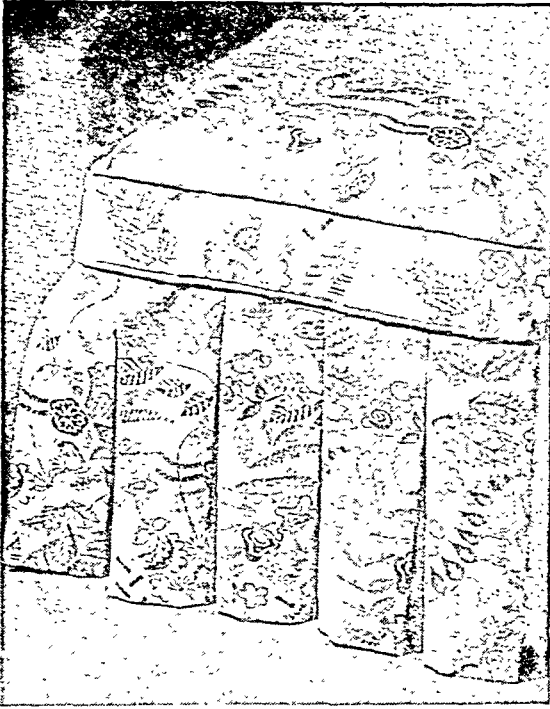
and if this is well carried out, the cover should not crumple and look untidy after the chair has been sat on a few times. Another important point is to choose suitable materials; a cheap, flimsy fabric will never give satisfaction.

1. It is seldom that a chair is not alike on both halves, so that a half pattern is all that is needed. Mark the middle of the chair with narrow white tape held in place by the skewers and proceed to pin up the pattern, using firm calico. Pin strips along the top of the back and the arms. Leave good turnings at every seam and when pinning on the half back, seat and arm sides, tuck in plenty of spare calico round the seat. Pin on the outer side, front and back last. Before removing the calico from the chair, look over the seams to make sure they are well pinned. Take the pattern off very carefully so that none of the pins are displaced, lay each seam as flat as possible and mark with a coloured pencil. In this step all crooked lines must be corrected; a firm straight edge is required. Name each separate piece—they will look very much alike when unpinned. It is also a good plan to number or name all the seam lines as a guide when joining the cover.



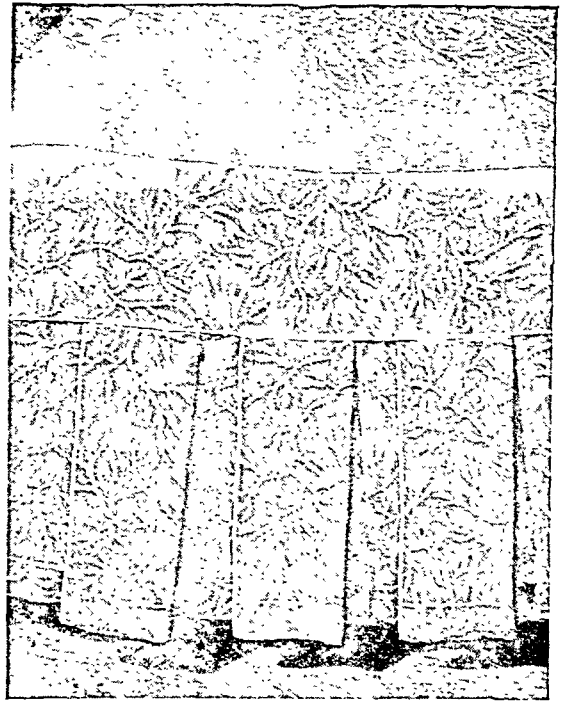
2. Seams are usually joined with a piping to emphasise the direction of the material. Use thick piping cord and cut the crossway strips at least 2 ins. wide, according to the texture of the cloth (see Index). This illustration shows the piped covering over the top arm, the short seam across the front was joined before the long side seams. Either self or contrasting material may be used for piping. When light-coloured damasks are used no piping need be set in at all, or else just a thin piping of self material will be lighter than a contrast. Cretonne and striped material are best piped with one of the dark colours in the pattern. The front of the chair below the seat can be given an individual cover by the kind of flounce chosen.

CHAIR COVERS *continued*



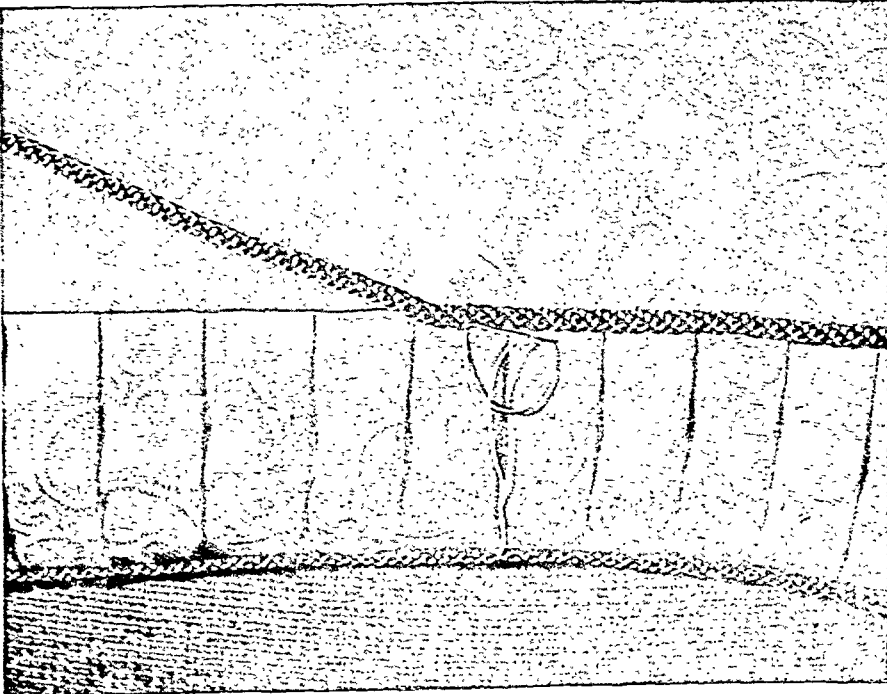
3

3. Here large box pleats fall below a flat section which is piped on to the flounce and the seat top. The pleats are 4 ins. wide above and 3 ins. wide at the back. These are the best pleats for cretonnes.



4

4. Another kind of box pleat, having a plain space between smaller pleats. This is a good style for damask cloth, the top box pleat is 3 ins. wide and the under one is 4 ins. This shows a damask without piping.



5

5. This shows what can be done to give an attractive finish to a loose cushion seat; the front section is pleated. Make a set of $1\frac{1}{2}$ in. knife pleats long enough to reach from side to side of the cushion. The pleats will not go round the cushion. Thick silk or wool cord may be sewn on over a flat seam. Use a thick thread for this and work the stitches close together, picking up one twist of the cord at each stitch. The stitches will sink down into the cord and be invisible. All marking and tacking on the pleats must be done to the thread of the material in order to keep the pleats hanging straight.

MORE ABOUT SOFT FURNISHINGS

Pattern is made on furnishing fabrics in several ways. Some are printed by machine on rollers which have the pattern etched on them, one roller for each colour, and as these rollers are expensive to prepare, the designs are limited in the number of colours. Other prints are done by hand, from blocks cut out of lino and wood; here there must be a separate block for each colour, and the blocks are the size of one repeat of the design which often causes slight inaccuracy in printing, giving a pleasant quality not obtained by the more exactly matched printing of the machine.

Patterns can be made by the method of weaving quite apart from pattern made by colour. Damasks are woven from dull cotton and glossy silk and artificial silk threads woven in such a way that the material is reversible, the pattern being marked out in silk on dull cotton background on one side, and in reverse on the other. Some designs are carried out with two or more differently coloured threads; these, too, are reversible, the colours of pattern and background interchanging on both sides of the fabric. This interchange of pattern can be put to good use providing the design is a simple one; it is a good plan to have chairs covered with one side, and the curtains revealing the other side of the fabric. Remember that only very simple patterns, stars, spots or wave designs, should be treated in this way, a more complicated pattern will be too confusing.

Another method by which pattern is made during weaving, is by a kind of "pocket" or cloqué effect. The pattern takes the form of a shaped bubble on the surface of a coarser fabric, the background being caught on to the coarse cloth; thus the pattern becomes slightly raised. Still another style of pattern is made with loops or ends forming a kind of fringe on the surface of the material; this is more suitable for curtains than for chair covers.

Another type of pattern is made entirely by the way the warp threads are picked up; for example, the design may be carried out in tabby weaving and the background in twill or some other more complicated patterning. Then, again, there are the irregularly patterned slubs which are woven with threads of uneven thickness. The pile fabrics like furnishing velvet and chenille are best for the heavier kinds of curtains.

Window curtains, other than lace ones, need

something at the top to neaten them. This sort of finish is called a pelmet; it does not serve any practical use but it can form a contrasting line to the long vertical folds of heavy curtains.

Pelmets are easy to make, but they need care in the choice of style. Frilly "cottage" curtains will look ridiculous under a heavy velvet pelmet, and chenille curtains hanging under a narrow pleated band will be incongruous.

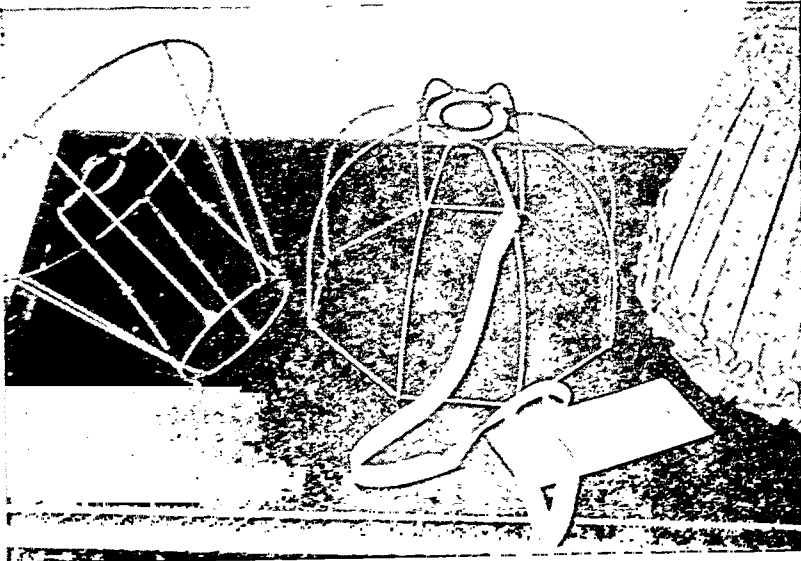
Long heavy curtains will need a fairly wide and flat pelmet. If the curtains are very long, a little interest can be given to the pelmet by shaping its ends; it can be lengthened at each side with angular or curved steps.

Large, flat pelmets seem to need some kind of decoration, or a strengthening line to break their plainness and to emphasize their outline. Silk cord or galon trimming will serve the purpose if sewn on a little distance in from the edge and following the shape of the pelmet.

The pelmet is not part of the curtain, it is suspended from a board which projects from the curtain fittings. This board can be utilized to hold the curtain rod if necessary. The frilled or pleated type of pelmet does not require any stiffening, it may be lined if liked with sateen or jaspé, otherwise it is merely neatened at the top and bottom edges and secured to the board. The frilled variety is made with a slot wide enough to take a pelmet roller, the material being threaded on to it in the required amount of fullness.

Heavy and shaped pelmets are made in a special way. Some upholsterer's buckram or adhesive linen will be required; both of these have a sticky coating, the buckram being stiffer than the linen. Cut out a pattern in paper, and then in the buckram or linen; do not allow turnings, but be sure that the pelmet will be long enough to stretch across the front of the board and back to the wall. Pin the buckram or linen on to the wrong side of the material and cut out, allowing $1\frac{1}{2}$ ins. turnings all round. Cut any snips that are necessary in the turnings and proceed to fold them up over the interlining. If buckram is being used lightly damp its edge to make it tacky. Press the turnings on to this dampened edge with a hot iron and the heat will make them adhere. Linen will not require damping, the heat of the iron will be sufficient. Fell on a lining of sateen or jaspé to neaten the wrong side.

LAMPSHADES

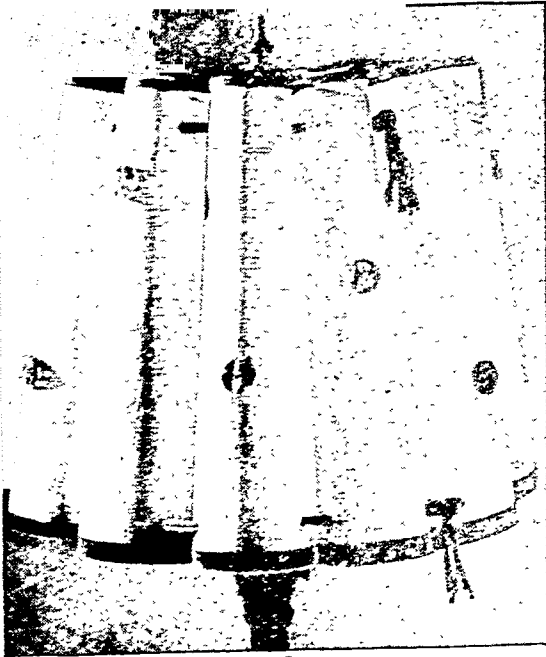


Lampshades can be made from any suitable material.

If a paper pattern is required, lay the frame flat on one side and draw round it, close to the wires, turn the frame once so that the next section is against the one just drawn, and repeat until all the sections have been drawn.

When the material of the shade has to be sewn to the frame, the wires must be covered.

1. Covering the wires with cotton bias binding. It is pulled taut as it is twisted, and kept as flat as possible.



2

2. A very attractive and exceptionally easy-to-make shade. Buckram, cord, bias binding and a few cabouchons are all that is required. Each flute consists of an oblong of buckram, $1\frac{1}{2}$ ins. deeper than the frame and about 4 ins. wide. Of course, the width will vary with the number required. Cut as many oblongs as needed—each one will be 2 ins. wide when drawn up—and bind top and bottom edges with coloured binding. With a pair of leather punches make large holes at each corner, about 1 in. in and down. Thread bright coloured cord through the holes, top and bottom; the cord will always pass across the back of each section. Pull up the cord until the shade fits the frame, and knot the ends together. Arrange the flutes carefully, and secure them in place with a few stitches taken through the wire covering. Sew on the cabouchons, placing them haphazardly.



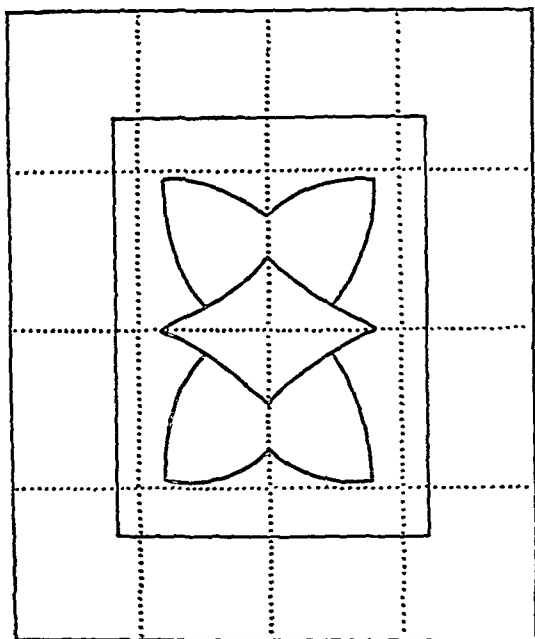
3

3. This is an idea to renovate an old parchment shade or to re-cover an old frame. All the making can be done on the sewing machine. Measure the width round the base of the frame, also its depth; cut a strip of material twice the distance round and $\frac{1}{2}$ in. deeper. Join it into a ring and hem it top and bottom. Run a gathering thread through both hems, slip it over the frame and draw up to fit; sew securely. Make a frilling by hemming both edges of a 2 in. strip of contrasting material and running a gathering thread through the middle. Draw up and sew to the top and bottom edges of the shade; neaten with some narrow cord sewn over the gathering and sewing stitches.

An alternative method of trimming would be to sew a length of appropriately coloured silk fringe in place of the bottom ruching.

PADDED QUILTS

Padded quilts are as warm as eiderdowns and are less trouble to make. A variety of materials can be used; they may match curtains or cushions and, if made of furnishing satin, they can be very expensive-looking, although not costing a great deal actually.

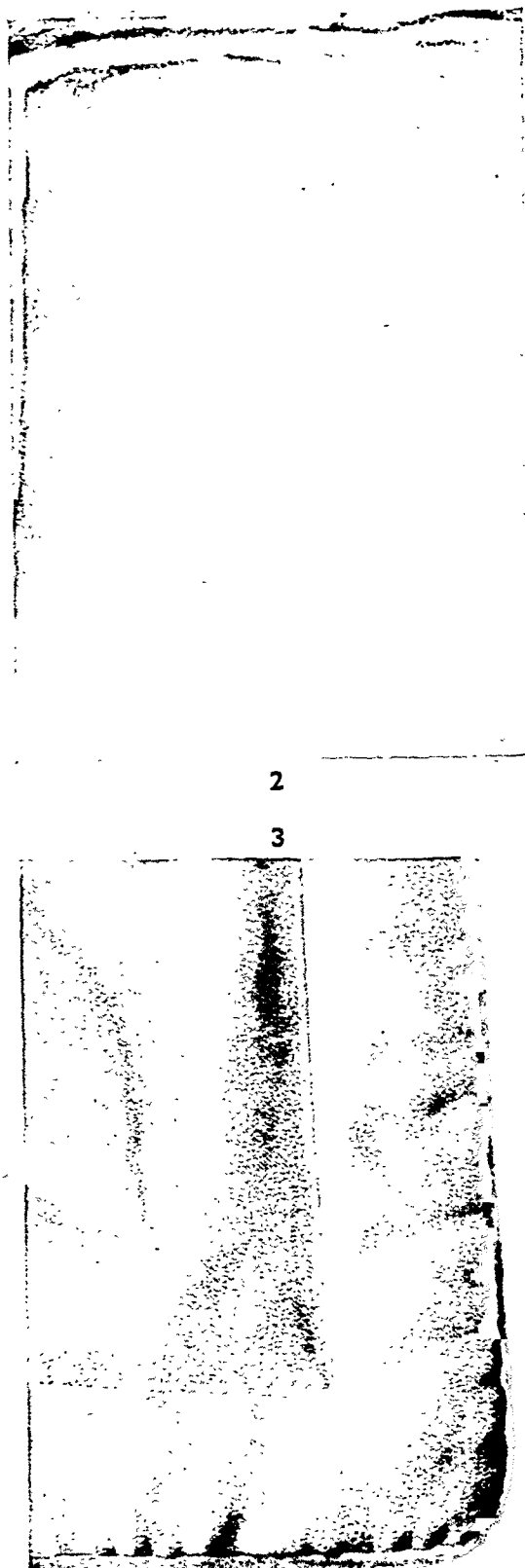


1

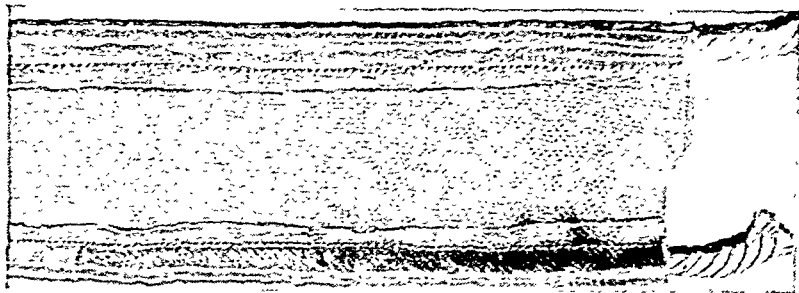
1. Plan out a simple design for stitching the thicknesses together. It may be merely diagonal criss-cross lines worked with the aid of the quilting attachment or it can be a simple shaped design as given here. To copy this, divide your quilt into halves and quarters each way, represented by the dotted lines, and draw in as much in one large section as there is in one of these small sections. The padding can be cotton-wool, flat or fleecy domett; a soft lining of sateen or jap silk will be best. The quilt consists of three sections—the top material, the padding, and the lining. Prepare the top material with piping as for a cushion, lay the lining over it wrong sides out, and stitch together by hand, working back stitches close under the piping. It is not possible to stitch closely enough with the machine. Take four layers of domett or cotton-wool cut the same size as the lining and secure them together by oversewing the raw edges. Lay these on to the quilt over the lining side and attach to the turnings with large running stitches.

2. This shows one corner of the quilt at this stage. Turn the quilt right side out and tack through all thicknesses along the lines of the design. Stitch these lines on the sewing machine. If you have a quilting attachment, put that on the machine; its raised foot will not be likely to push the thick work as the ordinary foot might.

3. One corner of a finished quilt.



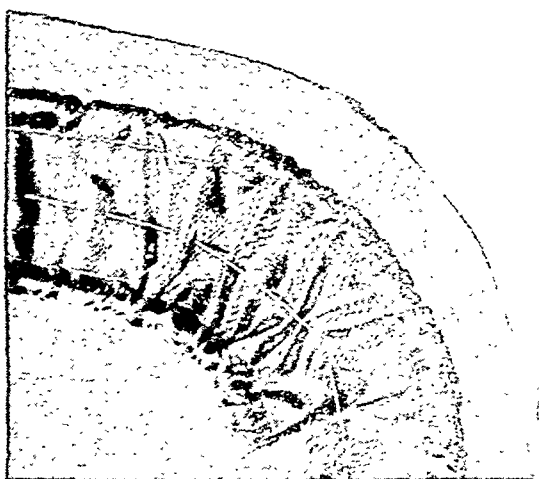
1. The strip prepared with cord. This rucked band can be put on straight or in a waving line—time will be a factor in choosing which type of edge to use. It is very much quicker to do the straight one. Pull up the cord to give the desired fullness or shaping, and tack in place on the right side of the quilt, leaving $\frac{1}{2}$ in. turnings beyond.



PLAIN QUILTS

Plain quilts of single material are improved if a little extra weight and thickness is given to the hem. A rucked band will give the desired substance and be an attractive finish at the same time. Cut straight straps to give the desired width plus 1 in. for turnings.

Turn each edge over a narrow piping cord and stitch by machine, leaving the slot loose enough to allow the cord free passage.



2

2. The rucking tacked on through the middle. Machine stitch the inner edge of the band, working on top of the previous stitches.

3. Turn the quilt in to the outer edge of the band, just below the cord and slip stitch.

3



4

4. The rucked band when finished.



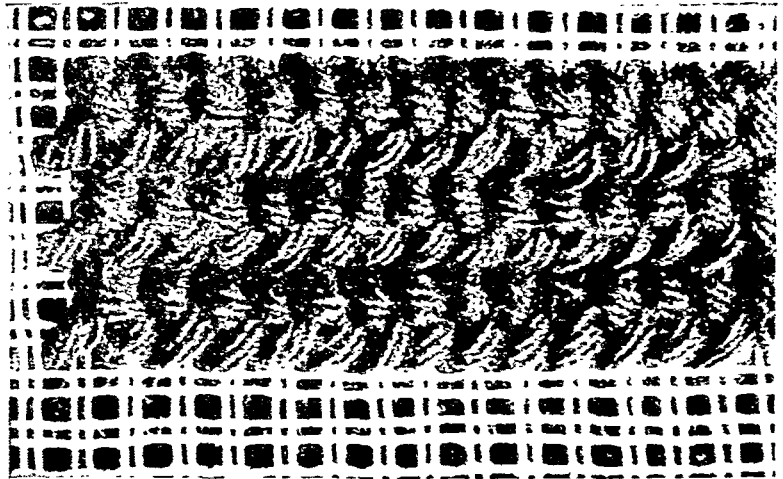
EMBROIDERED RUGS

Embroidered rugs are very economical to make and very interesting and easy to work. By means of the stitch illustrated on this page any kind of design can be carried out in about

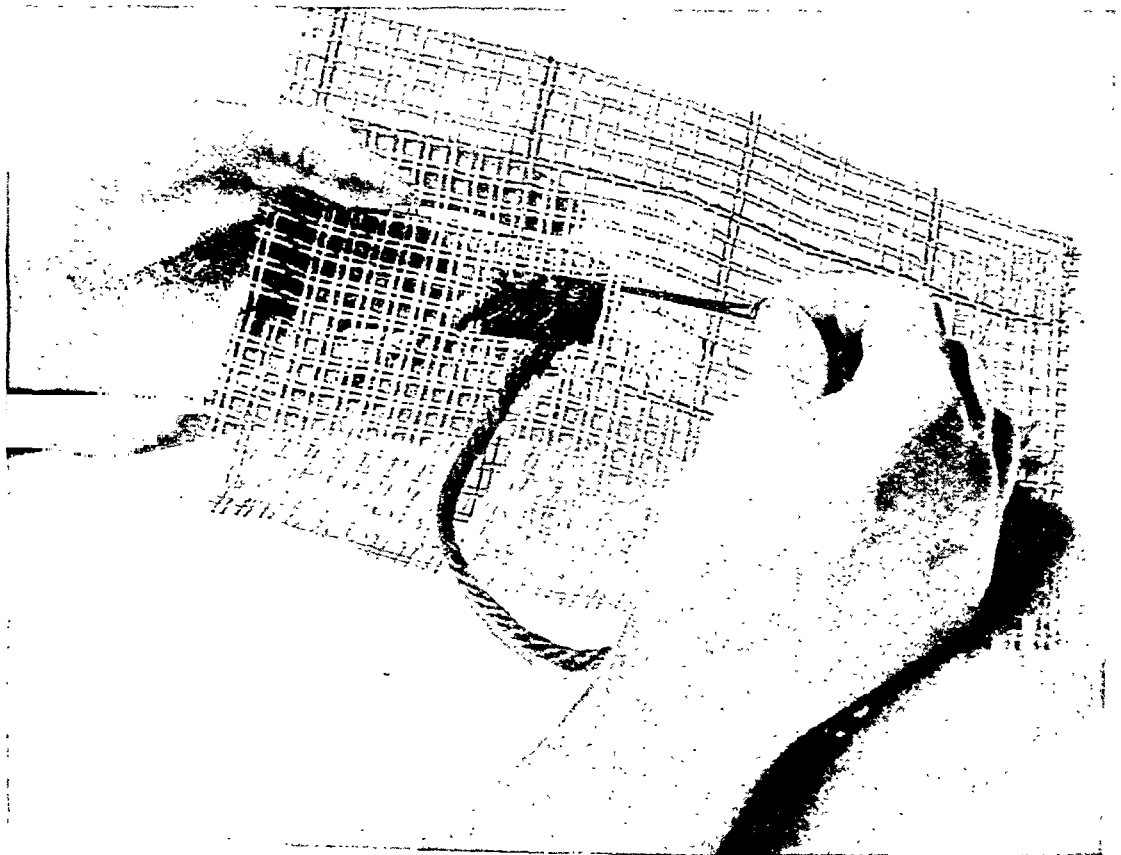
half the time of the looped or cut methods of work, and only requires about half the amount of wool, which is a consideration when time and money is an important factor.

1. A section of long-armed cross stitch, showing the firm, close texture which gives a hard-wearing surface.

2. The method of working long-armed cross stitch. The long slope of the first half of the stitch forms a padding for the short second stitch. Work should proceed from left to right and away from the worker.

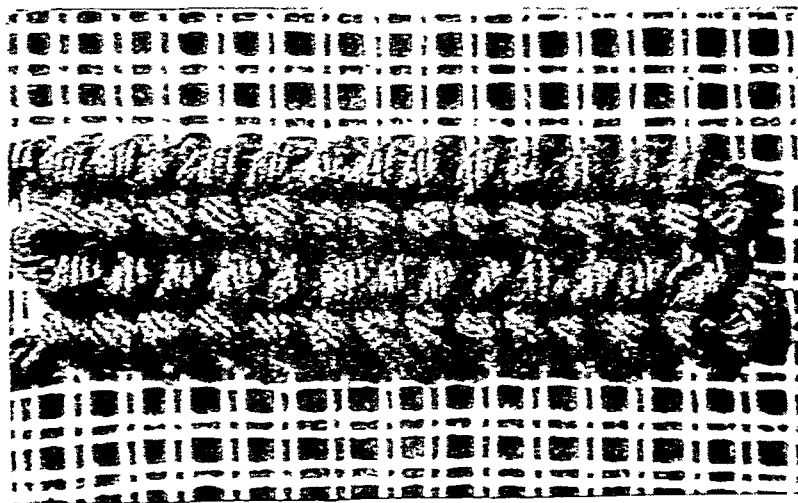


2



EMBROIDERED RUGS

continued

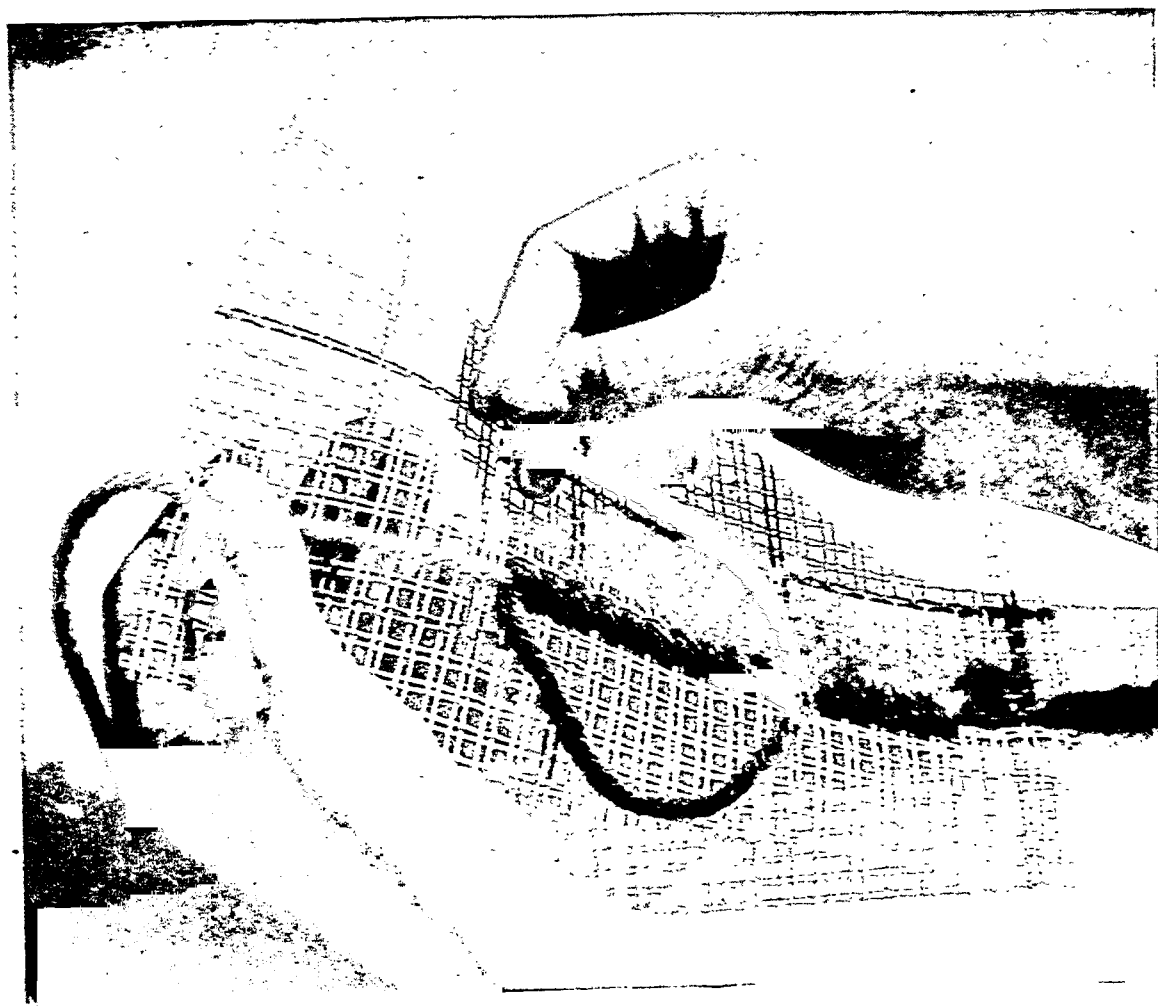


3

3. Padded oversewing method. A slightly softer surface than the last, but just as hard wearing. The stitches of alternate rows must run in opposite directions to prevent the work pulling to one side.

4. Method of working padded oversewing. A thread of wool is laid along on top of the canvas and held in place with the thumb of one hand, another thread sews this down with a slanting oversewing stitch. A "shot" effect can be gained by using two different colours or two different shades of one colour. Either ordinary rug canvas or a loose hessian may be used to work on; rug wool, thrums or carpet yarn are all suitable for the work. A bodkin, such as is used for threading elastic, is the best tool.

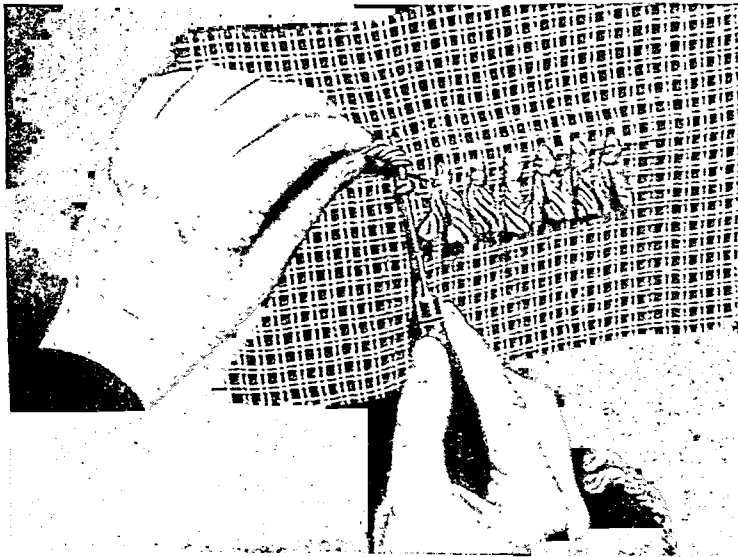
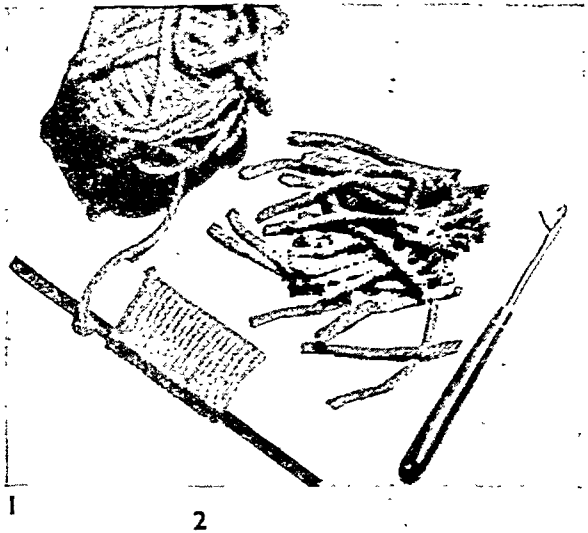
4



RUGS

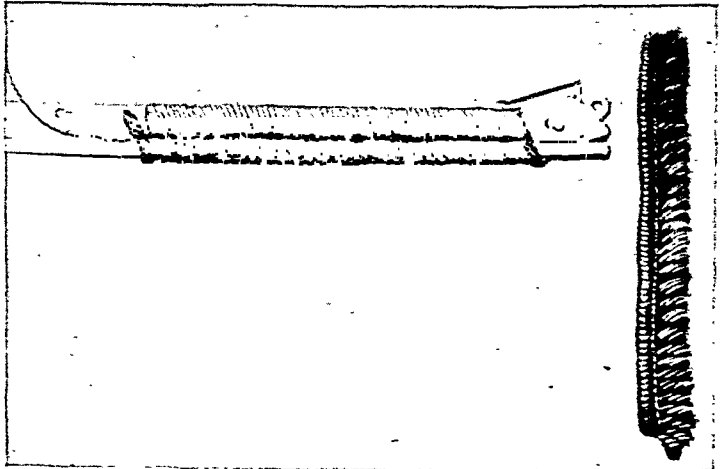
Another easy method of rug-making is done with a latchet hook. Rug wool is cut into short strips and knotted into rug canvas, leaving ends about 1 in. long. This is not such an economical method as embroidery.

1. On the right is the latchet hook; note the latch which encloses the wool in the hook and also prevents the hook catching in the canvas as it passes through. To the left is the wooden gauge round which the wool is wound and cut.



2. The work in progress. A length of wool has been folded in half and the loop has been brought to the right side of the canvas with the hook; then the hook was passed into the hole above, the two ends of wool were picked up, brought through to the right side, and are now about to be pulled through the loop. Any kind of pattern can be carried out; the work should be begun at the lower left-hand corner and continued away from the worker. A similar kind of rug can be made on the sewing machine with the aid of a special attachment which is shaped like a very large hairpin; some have a small knife at the end which is pulled through the loops to cut them after they have been stitched. Hessian or thick linen crash is used for the ground material.

3



3. This shows the wool wound round an attachment and a row of stitching worked down between the prongs. The attachment is now pulled down through the loops which the little knife cuts as it passes through. The short line at the side shows a row stitched and cut.

PART X

MISCELLANEOUS



LEATHER WORK TOOLS

Leather work is very simple; the tools are few and inexpensive. The leather is not cheap but the articles will last for years and, therefore, the cost will be saved.

Here are the tools for preliminary work. The sponge is used to damp the leather while it is being tooled. the stain is to colour it and the thongs used for sewing the edges are bought ready cut, which saves time and trouble. Three tools are used: one for tracing the design on to the leather, and also for pitting the background, another for pressing down the leather round a design (a different sized scalpel is at each end),

and the last is a three-sided knife used for cutting a design when an incised outline is required. Holes for thonging are made with a pair of large punches. The paste mountant is used to stick the lining to the leather. The press studs are the fastenings; they are put on with a small brass tool.

A special kind of design is required; it must allow for the background being pressed down with the scalpel or the pitter so that the pattern is marked by raised areas.

The design must be drawn on tracing paper.

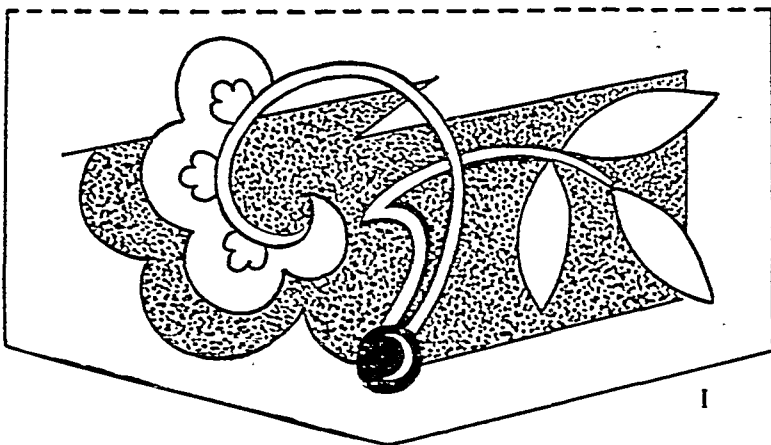
PATTERNS AND DESIGNS FOR A BAG AND A PURSE

Calf skins are tooled, while suede is used as a background for applied leathers or as a background for very lightly worked embroidery.

There are very soft skins sold specially for making gloves; these are very good and serviceable. Some of the decorative skins—

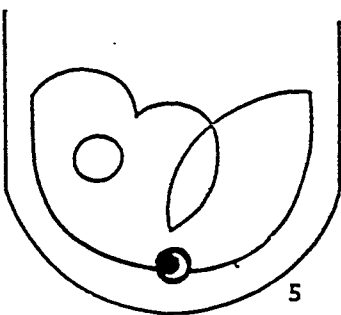
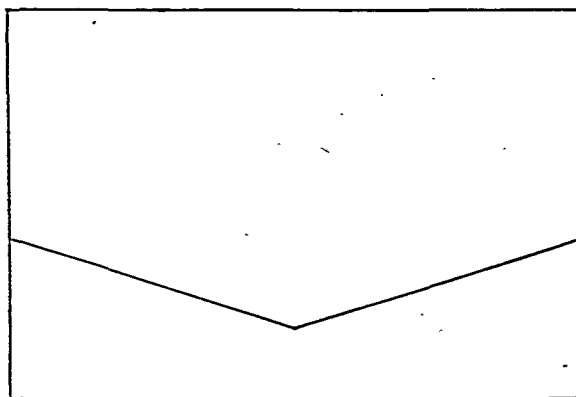
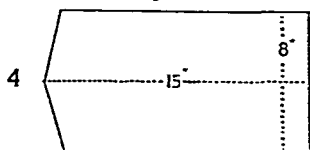
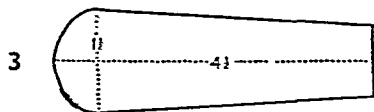
shagreen, snake and crocodile—can be used in a kind of appliqué work, the patches being thonged together, the contrasts of surfaces and colour making pattern.

The two designs on this page are typical for leather work.

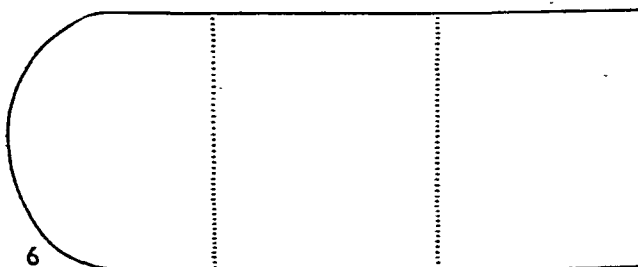


1. Design for the flap of a handbag, suggesting which part of the background to pit and the position of the snap fastener.

A pattern for a handbag for which the design will be suitable. The large diagram (2) shows the area of the flap and the bag when folded; the gusset (3) is lined separately and then thonged into the bag. The small diagram (4) is the opened-out pattern and gives the measurement for the handbag.



5. Here is a design for a small purse to be carried out in cording on fine leather or suede. Very thick crochet cotton is suitable as the cord. Sew it down with a soft wool thread in couching.

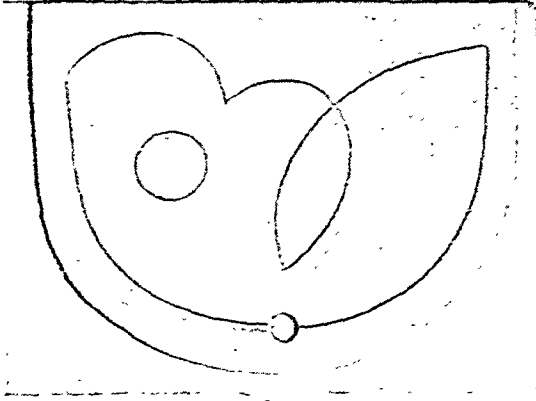


6. The pattern for the purse.

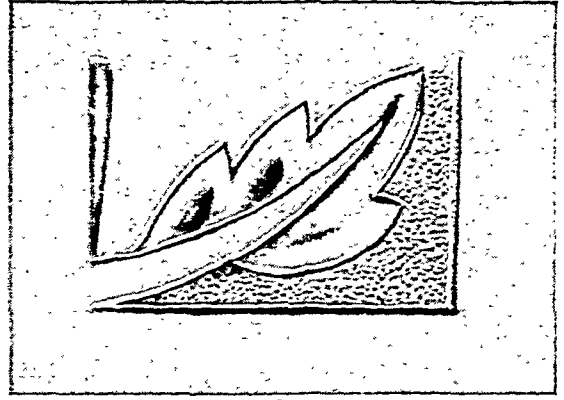
TOOLING, LINING AND THONGING

The steps in making and decorating articles are: (a) Cutting out: Use sharp shears and do not snip jagged edges. (b) Tracing the design with the pitter: To do this, lay the drawing in place and trace its lines with the pitter; a fair amount of pressure will be necessary. (c) Tooling or working the design: For tooling, the background is pressed down, leaving the pattern in slight relief, so choose a suitable design—one with single-line detail will not do; other methods of decorating are sewing down cords or patches of other leather. (d)

Staining tooled leather: If available, a spray is the best means of applying the stain. (e) Lining the article: The cotton or skiver must be evenly stuck to the leather; no bubbles must remain or these will soon tear. (f) Thonging: Thin strips of leather are threaded over the edges of the article, passing through the holes made by the punch; gussets are faced in and flaps are caught up in the process of thonging. (g) The leather can be carefully polished with a good cream after the article has been made up.



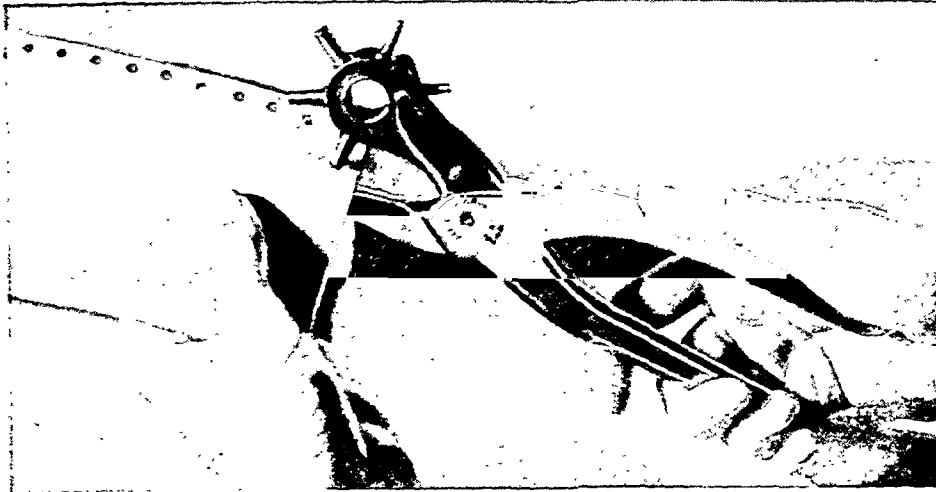
1



2

1. The design traced on to the leather with the aid of the pitter.

2. A small amount of design has been tooled. The background has been pressed well down round the leaf



3

with the scalpel after damping with clean water; first the fine end was used and then the wide end. Be careful not to lose the drawing of the design during this process; emphasise points, but do not blunt them. The area of the background has been pressed down with the pitter.



4

3. Punching holes for thonging.

4. Thonging the edge. The strips can be bought by the yard ready cut and stained.

FUR WORK

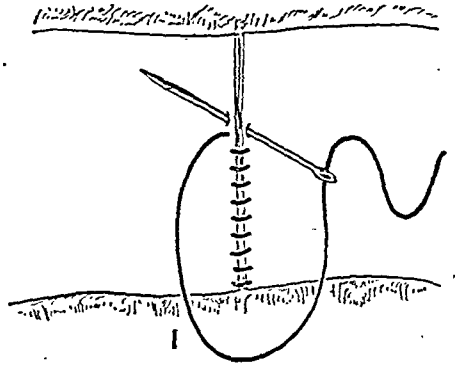
The making of fur coats is an art of its own, and should not be attempted by anyone but a furrier. But there are small articles of fur which the average needlewoman can manage quite easily. Fur collars can be made and fur trimmings sewn on coats and evening cloaks. Small repairs if done at home will save a considerable amount of money.

It is useful to know what tools are required.

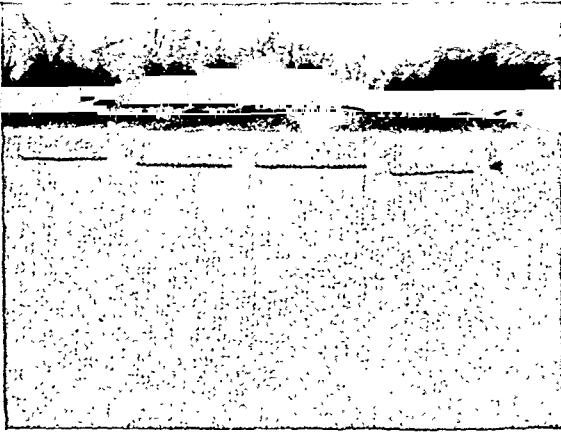
A furrier's needle is three-sided, thick and strongly made with a very sharp point.

A razor blade will be needed to slit the fur, which must never be cut with scissors. A small cane is used to beat the dust from the fur and bring up the hairs. A coarse steel comb is useful too; it is very much like the dog combs

sold in departmental stores. In fact, one of these would serve the purpose. Use thick, strong silk for sewing.



1. The worker will find it useful to know how to mend a tear in the skin of an already made-up fur. Locate its position at the back, and undo enough lining to enable the sewing to be done comfortably. Stroke all hairs that have worked through the hole, back on to the outside of the skin. Hold the edges as close together as possible and sew as shown. The top stitches are at right angles to the tear. When inserting a new piece of fur in place of a worn piece, the preliminaries are similar to a linen patch. Mark round the weakest part, and cut it away, in as even a shape as possible. From a piece of similar fur, cut out a duplicate patch, being sure the fur lies in the same direction, and that the colour is similar. Sew together as described in the last paragraph.

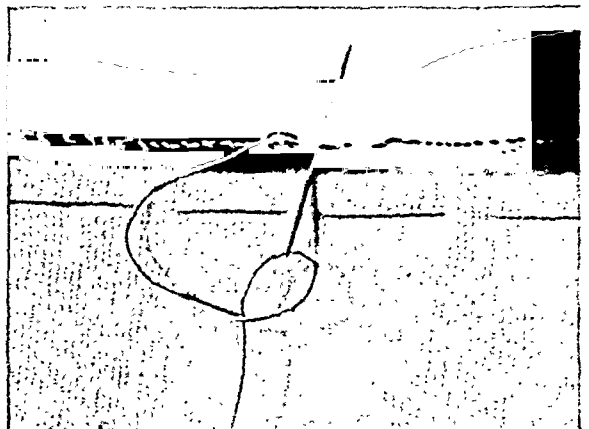


2

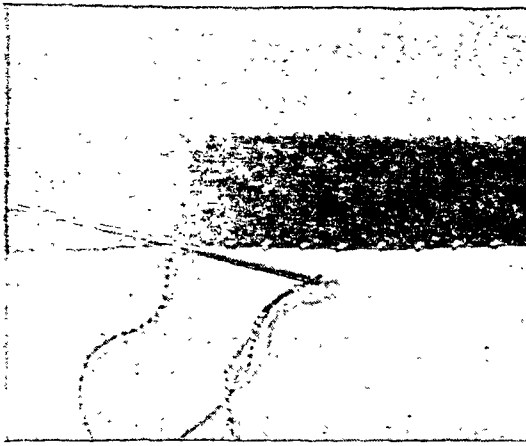
PREPARING FURS FOR LININGS

2. Fur should be interlined with thin domett, which is a kind of flannel made specially for the purpose. Cut the domett to the size and shape of the pelt and tack it as shown here, every few inches.

3. Taping the edges is the next process. Have some very thin tape, either black or white, hold it against the edge of the skin on the right side, and oversew the two together. The hairs must be stroked down away from the seam.



3



4. Fold the tape and the edge of the fur on to the wrong side, and firmly sew the other side of the tape to the domett.

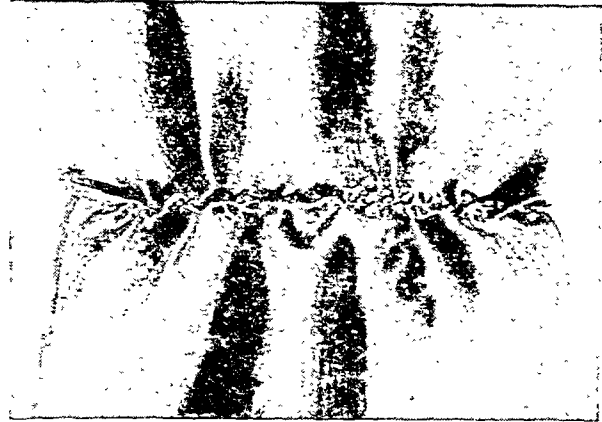
LINING FURS

Prepare the collar, cape or tie with the domett interlining, and tape the edges. The lining should be of strong silk with a twill weave for preference, but it must be the strongest obtainable. Cut the lining 1 in. larger than the fur on all sides.

5. Run a small tuck through the centre, and draw it up a little.

6. Lay the lining, right side up, on to the domett and tack together through the centre, using a few back stitches.

7. Turn the lining in to face the tape, and fell as for a coat lining, pleating any fullness. The stitches can be neatened with a strip of ruching. Specially large hooks and eyes are sold for fur fastenings. Sometimes these are already covered with buttonhole stitching; but if not, they should be worked over with buttonhole twist to prevent their enamel covering chipping and so allowing the metal, of which they are made, to rust. Celluloid clips to grip cord loops can be bought to be sewn at the ends of neck furs. Fur coats should be fastened with very large wood button moulds covered with fur.



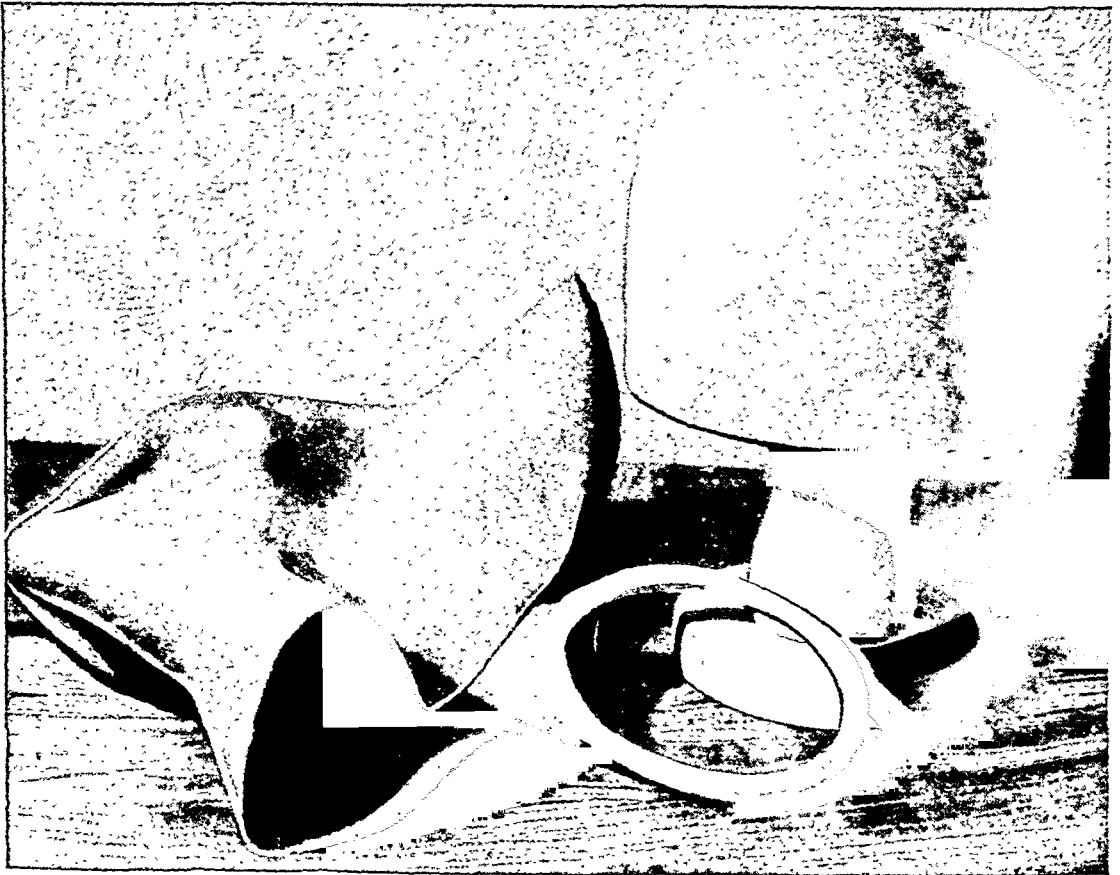
MILLINERY TOOLS

Now that felt hoods and straw shapes can be bought at most stores which have a large millinery department, many needlewomen will want to make their own hats. The hoods are inexpensive, and so quite a lot of money can be saved. After a little experimenting the most advanced style can be made for just the cost of the hood.

A wooden hat block is a necessity for the best results. These are bought from milliners' sundriesmen and should cost between five and ten shillings for the simple shape shown here. The felt hoods can be bought in various qualities of felt and fur-felt, and they come in a large range of colours.

The wire is used for marking the depth of the crown when the hood is placed on to the block; it is taken round the base of the crown and the ends twisted tightly together, so that the hood is held firmly in place. A few drawing pins will also help to keep the work firm.

An ordinary kettle will serve the purpose when steaming the felt.



SHAPING FELT HATS

Before fixing the hood down on to the block, plan out the style of the hat, mark pleats and tucks or other shapings and stitch them by machine if required. Place the hood over the block, being sure that enough depth will be left

for pleats, etc. Measure the depth required at the sides and from back to front of the head, take a length of wire and fix it round the hood to mark these measures, still taking care not to drag the hood too far down over the block so that not enough crown is left for shaping. Make the hood firmer still by securing it to the block with a few drawing pins inserted round the base of the crown.

Style is given to hats by shaping with pleats, the cut of the brim, or by the fold of the brim. All these shapings must be done "slickly," with well defined edges; press them hard between finger and thumb moistened with a little cold water.

The hood is now set by being placed in the steam of boiling water which shrinks away superfluous fullness and also thickens the felt. Leave the hat on the block until thoroughly dry.

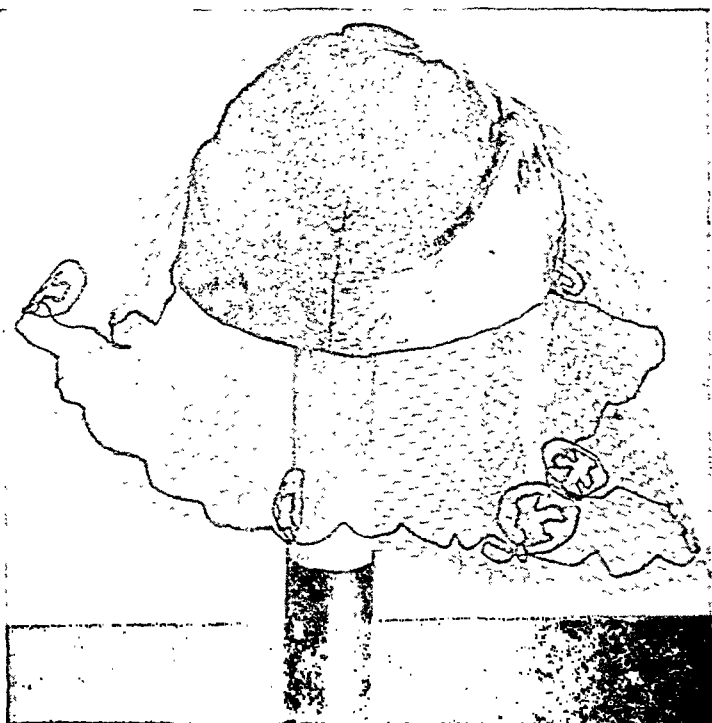
1. A small youthful felt hat, having pleats to give a square top to the crown; the brim, which turns up close to the crown, is cut away at the back and it is well flattened in a peak at the front. The edge of the brim is cut in points. The base of the crown at the back is neatened with a piece of narrow corded ribbon. To sharpen the pleats, a damp cloth was laid on the crown and the point of a hot iron was pressed down into the angle of the pleat and the crown.

2. This hat is more suitable for the older woman. The tucks were stitched by machine before the hood was placed on to the block. A deep pleat runs across the crown and tapers to the brim. There was quite a lot of fullness at the base of the crown when the wire had been put on; this was all shrunk away in the steaming process until both the crown and the brim were flat. The back of the brim was lightly curled up during steaming, and after the hat was dry the front brim was cut in scallops. The feather is secured with a few light stitches. No ribbon marks the base of the crown because it was found to add too hard a line round the head.



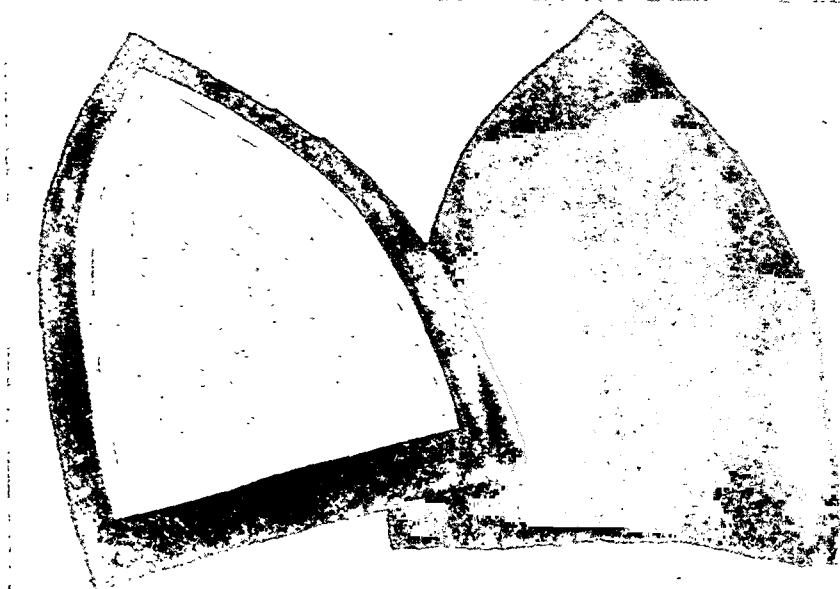
MAKING SMALL HATS

Small hats to fit the head closely can be made from the same material as a suit or coat. A very small one can be made from cuttings; felt, the kind sold for embroidery, will make up into attractive little hats.



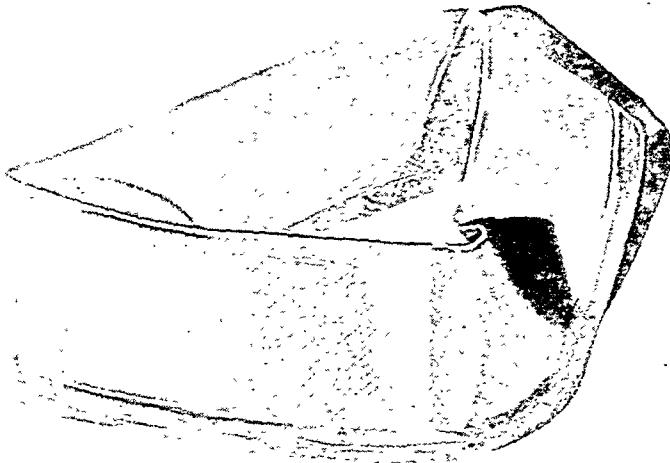
1. For these it will be necessary to cut patterns from book muslin, modelled on the block. Mark the head depths with wire twisted round the block and mark it off into equal sections, arranging the seams to come where required. Take a piece of muslin wide and deep enough to cover one section, and pin the lower edge, which must be on the straight thread, to the wire. Do this for each section and then smooth each piece up to the top of the crown, seaming it to the next. Mark the seam lines carefully with pencil, remove from the block and cut part of the pattern, not allowing turnings. Cut the lining from this pattern, allowing $\frac{1}{2}$ in. turnings. Tack each section on to the material, matching the threads, and cut, allowing $\frac{1}{2}$ in. turnings. Do not remove the muslin, but stitch the seams and press them well. Tack up the edge of the crown, seam the lining, press it and fell it to the hat. Sew a flat covered button or a pompon to the top and the hat is finished.

2



2. One section of the lining and the same section of the muslin pattern attached to the material and cut out. After seaming the outer covering, press the turnings over the muslin and catch them on to it with herringbone stitch.

HAT LININGS

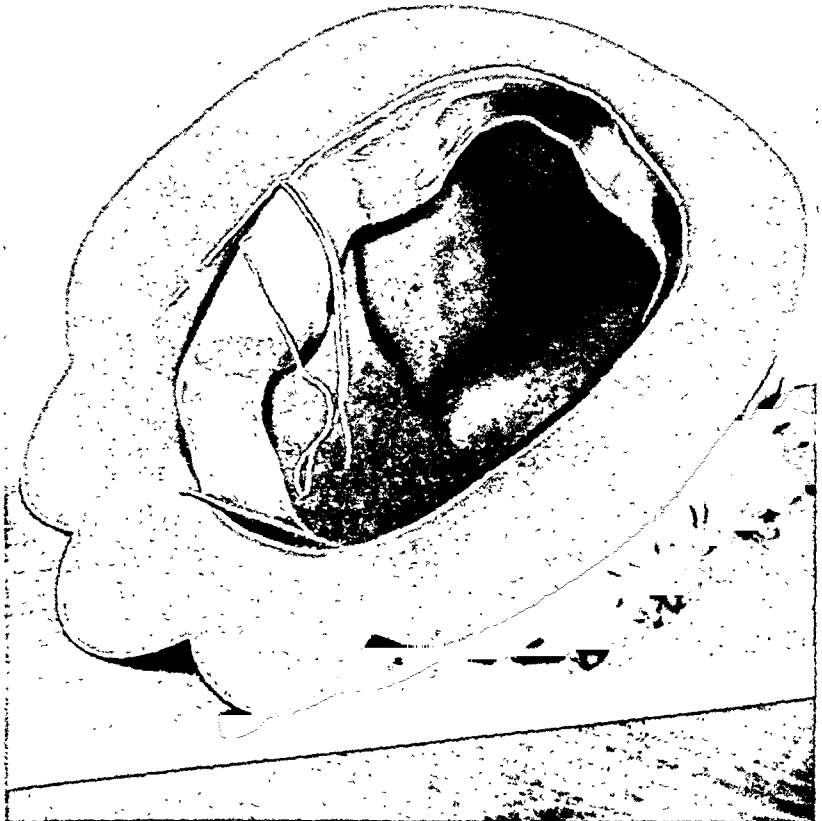


Hats need a lining of smooth silk to neaten and cover the long stitches which hold trimming and ribbon bands in place. Silk taffeta coat lining makes a good hat lining, which takes the form of a narrow band sewn round the base of the crown. This band must be on the crossway of the material.

2

1. Cut a crossway strip 3 ins. wide, seam it to a size to fit the hat, and stitch a turning down along one edge; this is to take narrow ribbon which is pulled up to make the hat fit tighter if required. Turn up a narrow turning along the other edge and press the band. Sew this head lining to the base of the crown just inside the hat with stitches that do not pass right through the felt.

2. A head lining being sewn in. The stitches which enter the felt are placed about 1 in. apart; the long stitch in the silk passes along the inside of the fold. A band of velvet will make a loose hat fit much tighter; this should also be cut on the cross.



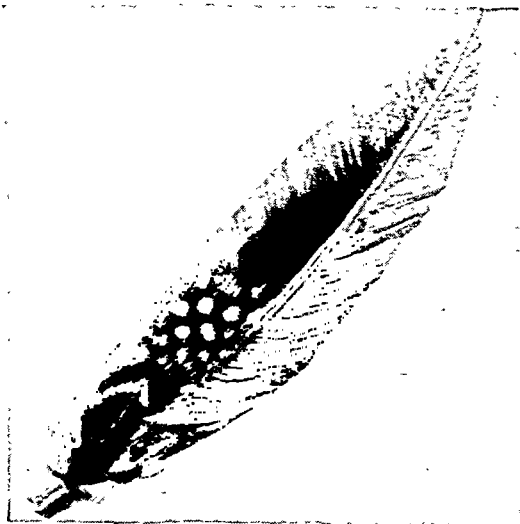
MILLINERY TRIMMINGS

Trimmings for hats must be very carefully chosen. Many hats are over-trimmed; if the style is interesting, and the hat a good colour, no trimming at all may be best. The chief thing to guard against is a patchy effect; through the comparative large size of the trimming to that of the hat, the trimming will be conspicuous.

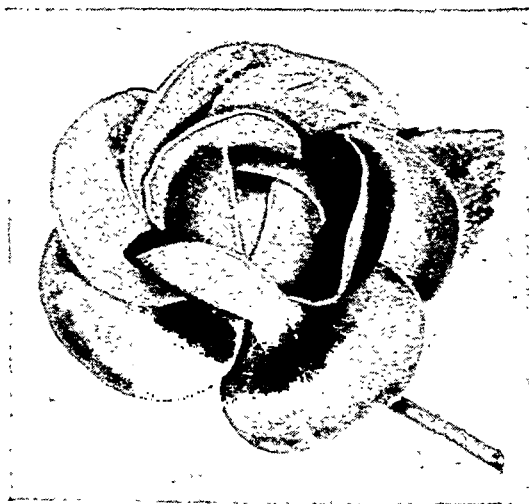
Choose a decorative flower rather than an artificial one; a decorative flower of leather always looks smarter than an imitation one in silk.

Feathers have periods of fashion; the small flat feather is, today, more fashionable than the flowing bird of paradise plume. A simple row of cord or a lacing of leather thongs gives a suitable trimming to a sports type of hat; the thongs or cord may contrast with the colour of the hat.

Hats that are tailored to the head with tucks and pleats seldom need any trimming, except for a bow and ribbon band. For making these (see index.)



1. A small feather mount for the close-fitting felt hat.



2. This is the kind of leather flower which is good decoration without representing any special kind of flower.

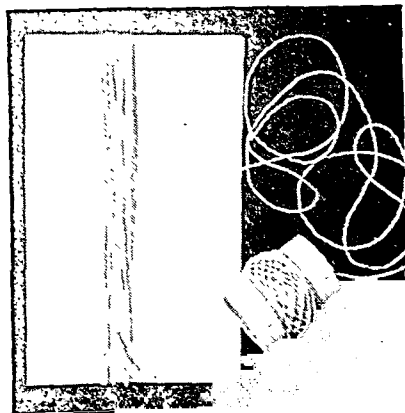


3. A material flower, which because of its conventional treatment, is very decorative.

THE MAKING OF TASSELS AND POMPONS

Tassels and pompons are used for similar purposes, to finish the ends of cords or to sew on garments for decoration. Both are prepared in similar ways, by winding threads over cardboard. Any kind of thread may be used,

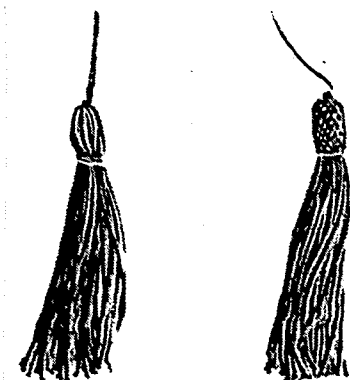
either wool, silk, cotton or braid; some thin cardboard and a very large-eyed needle will be required.



1. For a tassel, cut a piece of card as long as is required for the tassel and wind the thread round. Do not skip the number of turns; it is easy to take away a few threads after they have been cut, but a thin tassel looks very poor. Cut through the threads along one edge of the card.

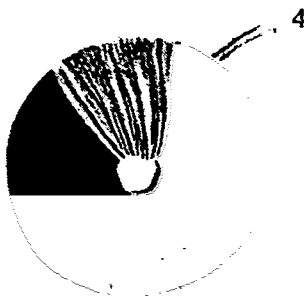


2. A tassel made from $\frac{1}{4}$ yd. of fringe; wind the thread round tightly and sew very strongly.



3

3. Thread a needle double, the two ends passing through the eye; take the loop round the head of the tassel, thread the needle through it and pull tight. Wind several times round the head, secure with a stitch and pass the thread to the top of the tassel, which will leave a short end for sewing it on to the garment. This completes a simple tassel; a variation is to cover the top with buttonhole stitching. Prepare the tassel as before, but instead of passing the thread to the top, work a row of buttonhole stitching over the wound threads and continue to cover the top by working round and round, taking the needle into the loops of the stitches in the previous row. Tighten the stitches as they approach the top so that a good round head is made.



4

4. Pompons are made on cardboard rings by winding the thread round and round, cutting it at the edge and then tearing away the card. Two rings are required for each pompon; cut them like the two shown here. The width from inner to outer edges will give the width of the pompon. Lay the rings together and wind the thread over and over with the aid of a needle until the card is covered. Insert the point of a pair of small scissors between the rings and cut the threads round the edge. Thread a needle as for tassels and take the loop round the middle of the pompon, pass the needle through it and pull tight. Secure with a stitch or two, tear away the card and the pompon is ready for use.



5

5. A large pompon made of rug wool will finish the end of a thick wool cord for furnishings and a small pompon of knitting wool for finishing the ends of a cord which ties the neck of a dress. Two could be sewn at the top or side of a baby's hat for decoration.

TRANSFERRING DESIGNS TO MATERIAL

Consider the area to be decorated, and decide on the size of the template. If stems are required, try to draw them freehand.



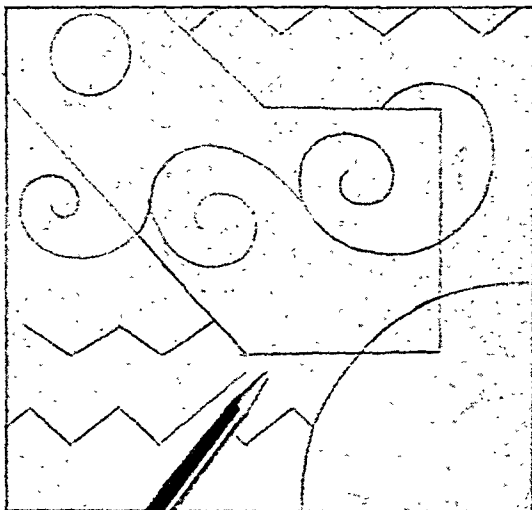
1

1. Take up a template and arrange it on the stem in various ways until it pleases. Hold it down firmly and draw round its edges, thus leaving its shape on the material, or on paper if you are planning out the design first.

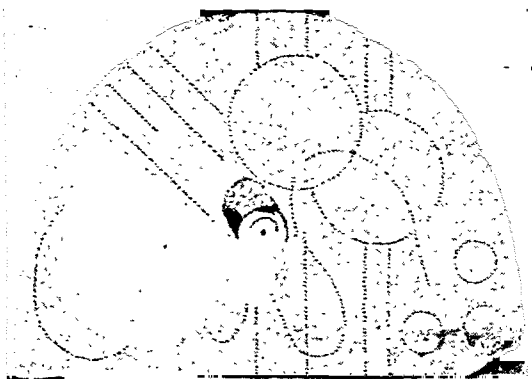
2. This shows how to transfer a design from paper on to material. (a) Place a piece of well-worn carbon paper face down over the material. (b) On this, lay the design. (c) Draw over the lines of the design with a sharp pencil. Remove the design and the drawing will be found marked on the material in lines of carbon. Remember that only old carbon paper must be used, as new will leave finger marks all over the cloth. All kinds of household articles can be utilized as templates—cups for large circles, egg-cups and coins for smaller ones, matchboxes for oblongs, ornaments for fancy shapes, and dishes for ovals.

3. A second method. Prick the design, which must be on tracing paper, lay it rough side up and rub french chalk over it; when the paper is removed fix the lines of chalk, which will remain, with paint.

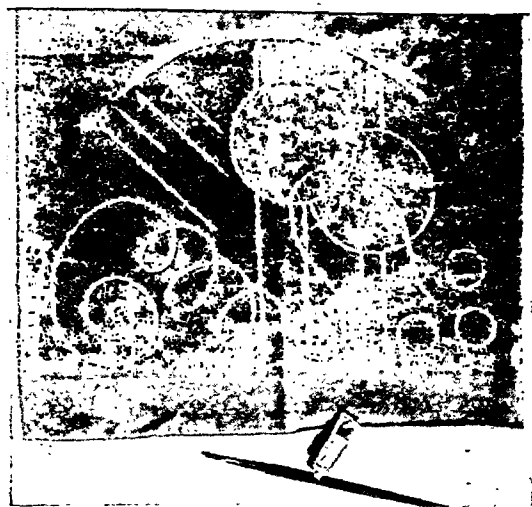
4. The pounced design ready to be painted.



2



3

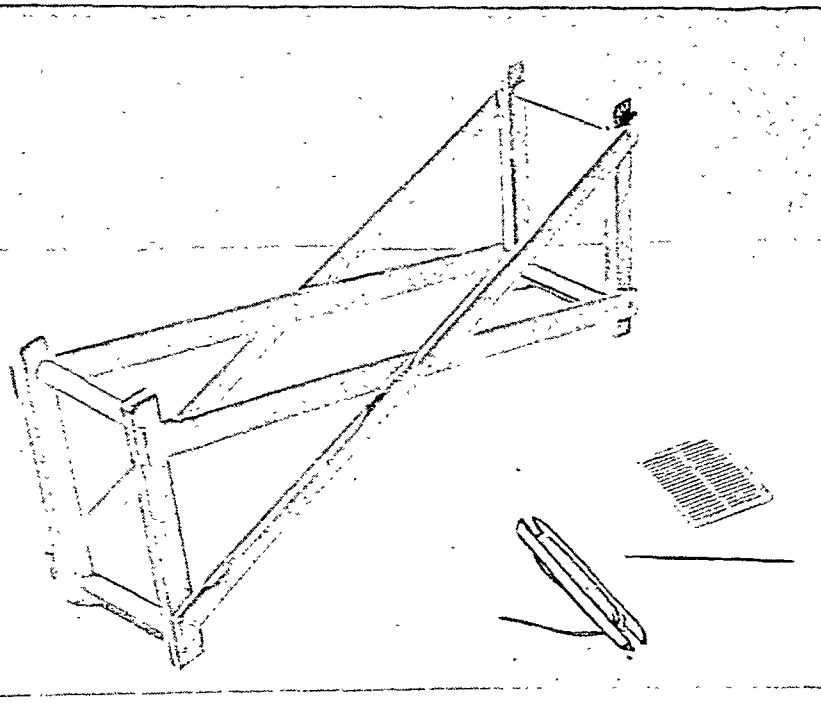


4

BRAID LOOM

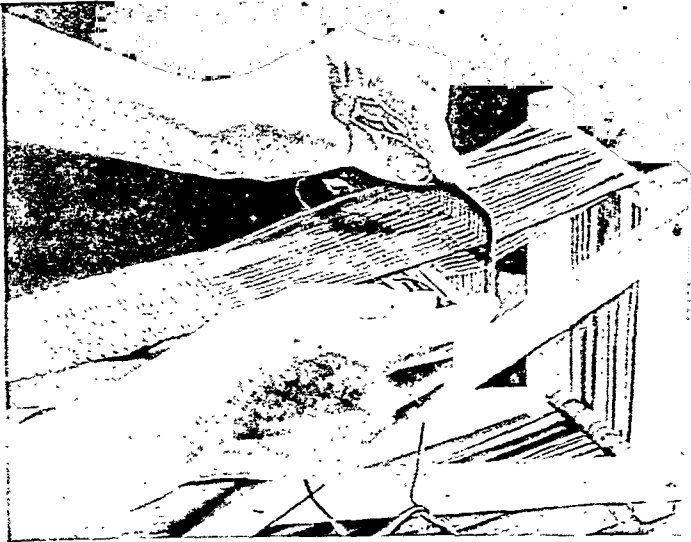
A method of making trimming braid at home.

1. A simple braid loom, as illustrated, is quite cheap. It consists of the loom, a heddle, a shuttle for winding the thread (extra shuttles can be made of cardboard), and a metal hook for threading the strands through the heddle.

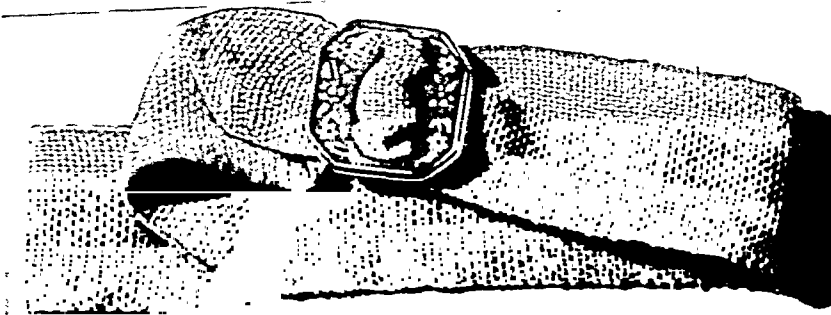


2

2. Method of work. The shuttle is thrown through the "shed" made by alternately lifting and pushing down the heddle. Before setting up the loom, consider the planning of the colours of the warp (the thread which goes round the loom). The work shown here has green, yellow-green and blue threads making stripes. Instructions on setting up the loom are supplied with the loom.



3

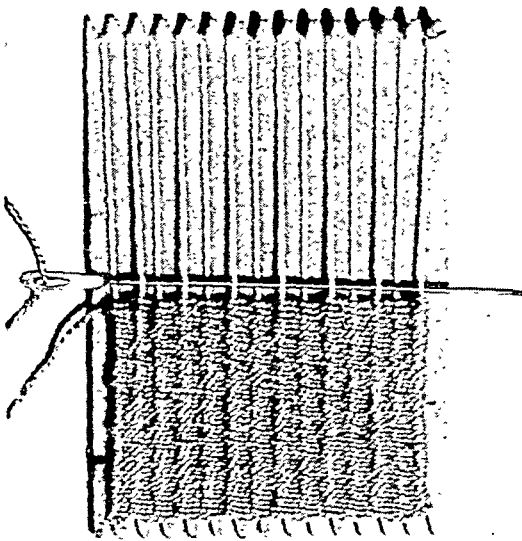
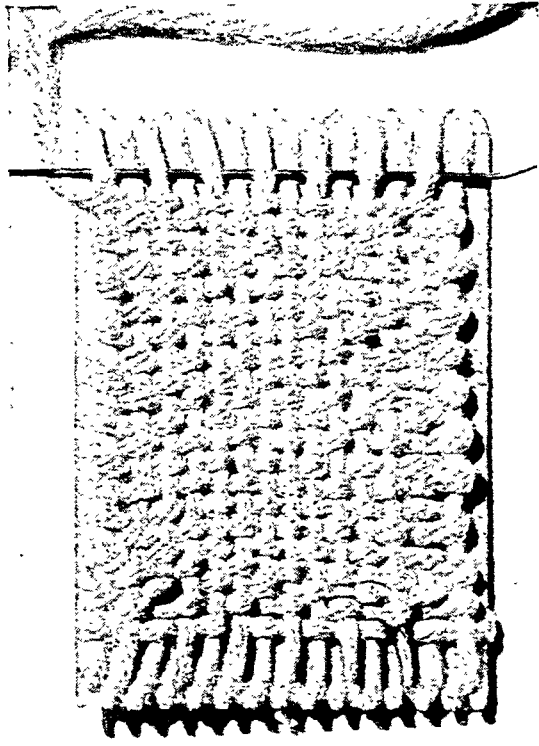


3. The finished belt. Delightful gaily coloured belts can be made on this loom with wool, cotton or silk threads. If the belt seems too soft it should be backed with petersham.

TABBY WEAVING

The specimens on these pages of weaving show elementary patterns that can be made with the simplest of tools, and which do not need any special setting up of the loom. All these patterns are suitable for scarves, cushion covers, runners and all the simple woven household articles.

Although special weaving yarns of wool, cotton, silk and linen are available, ordinary knitting threads may be used. Choose the thickness of thread to give the right texture for the wear of the article.



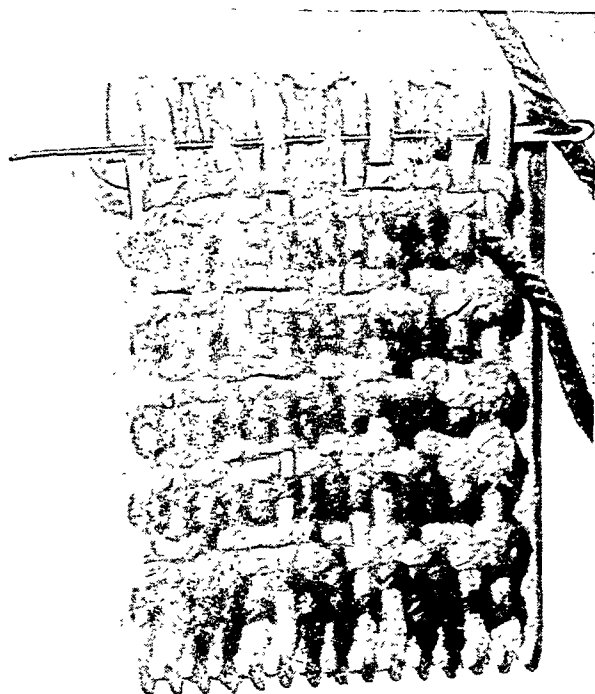
1. Ordinary, or tabby, weaving is made by taking the weft threads over and under the warp alternately. This is the method used for hopsacks and other plain dress materials.

2. A variation of tabby weave, a double weft thread is worked on a single warp. When two colours are used the weft one will predominate. The texture will be somewhat thicker than single tabby.

3. Here is a small specimen of tapestry weaving; a fine warp thread is used so that the weft covers it completely. This is the best method for spots, or where small irregular shapes are in the design. The weaving has to be beaten down with a large comb to pack the weft threads closely together.

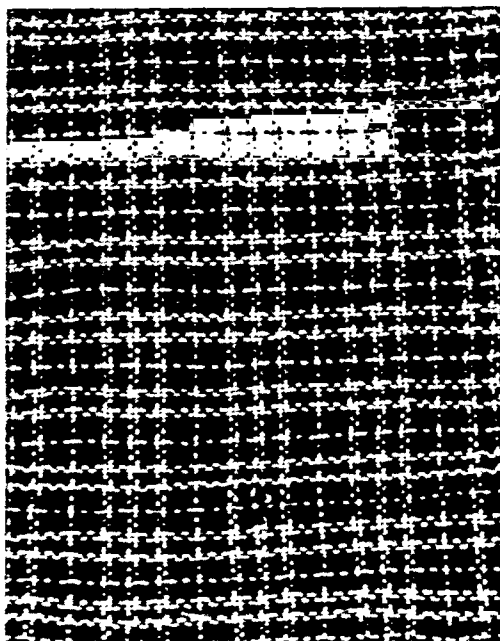


WEAVING CHECK PATTERNS



Check patterns are made by weaving with threads of contrasting tones or contrasting colours. A small all-over check with warp and weft threads in alternate colours will give a colour effect of a mixture of the two colours; a larger check will have a more definite pattern.

A simple check is one having the same order of threads in both warp and weft.

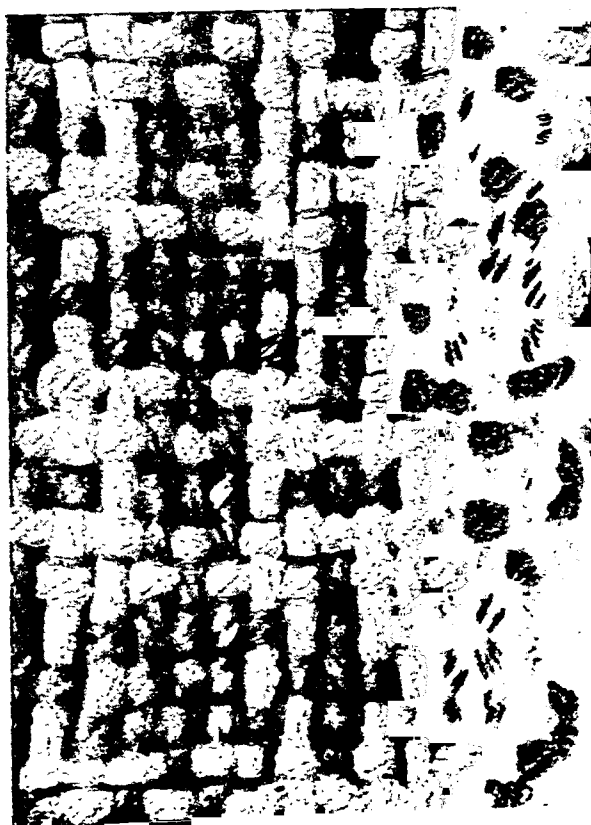


3

1. For this simple check pattern, set up the warp in pairs of contrasting colour—i.e., two blue and two green, or whatever colours are chosen—and use the same for the weft; that is, weave two rows of blue and two rows of green. This gives a very interesting effect, because the squares are not a regular shape but run into adjacent squares.

2. Here is a development of the last pattern; two colours, one light and the other dark, are used for both warp and weft. Set up the loom as follows: three dark, two light, one dark and two light, repeated. Weave in the same order three rows dark, two rows light, one row dark and two rows light. It will be seen that this forms a pattern of groups of four checks with a dark strip in between.

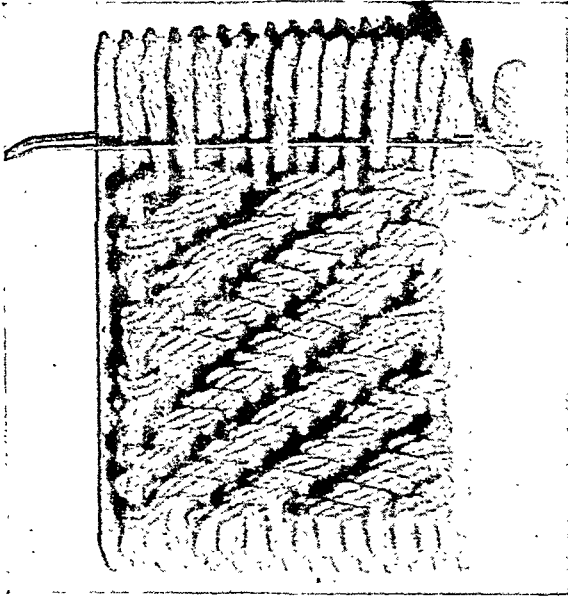
3. A more complicated pattern giving an effect of checks in stripes. The order of setting up the loom and the weaving are the same and can be worked out by counting the number of black and white threads.



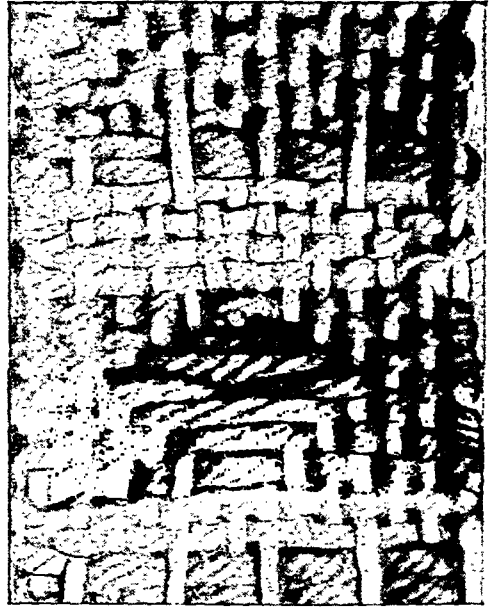
TWILLS AND LARGER WOVEN PATTERNS

Twill patterned weaving is worked when a softly folding texture is required. These are made on quite a different principle from tabby weaving. Pattern can be made by the play of light on the threads, quite apart from any colour scheme. The warp is set up in the usual way and the weft is worked over two or three and under only one warp thread; this picked up thread moves along once in each succeeding row forming a diagonal pattern over the

surface. The ridges thus formed can change direction by moving the picked up thread to the right or the left and a pattern will be made by light and shade as one set of twill will reflect light, while that in the reverse direction will not.

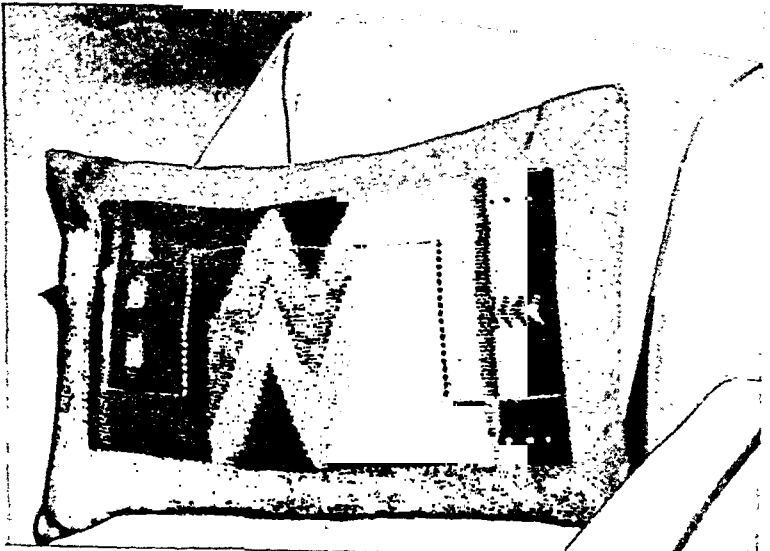


1. A simple twill made by leaving three and picking up one warp thread. This makes a good texture for chair backs and hangings.



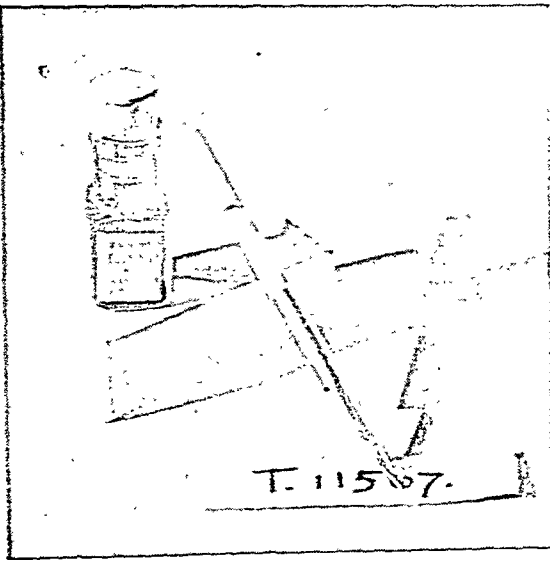
2. This small specimen shows a mixture of tabby, double tabby and damask weaving. Damask is an evolution of twill; more ornate patterns are formed with the play of light. This is seen on linen tablecloths, but here only the simplest form is used, that of a diamond. Its setting up and weaving can be followed from the picture; the centre thread of the diamond has been taken under one warp so that it is not too long to be practical.

3. This illustrates a cushion cover woven on a box loom which is similar in principle to the braid loom shown at the beginning of this section on weaving; a lever changes the thread and the spare length of warp is wound on rollers. The pattern of this cushion was taken from a small piece of native African weaving. It is interesting to note the white thread which changes from warp to weft and then back again to warp. At the centre of one end some loose warp threads have been picked up with the weft.



MARKING LINEN

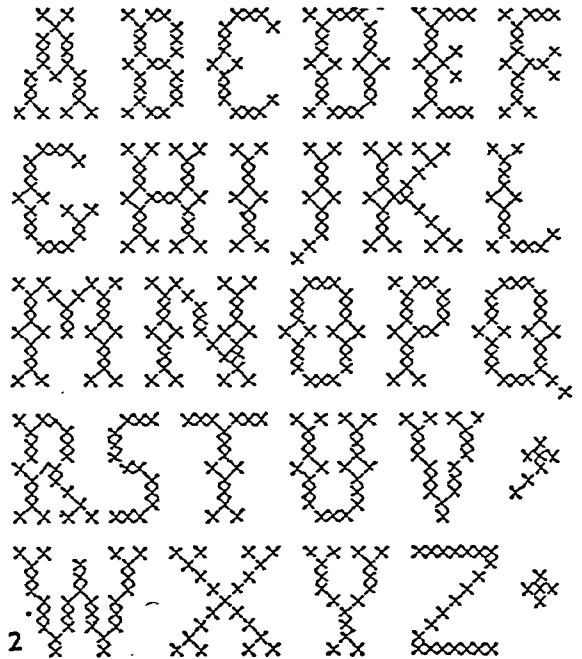
Besides the usual method of marking linen with the owner's name or initials in ink, they can be worked in cross-stitch; or tape can be bought with initials and sometimes entire names woven in.



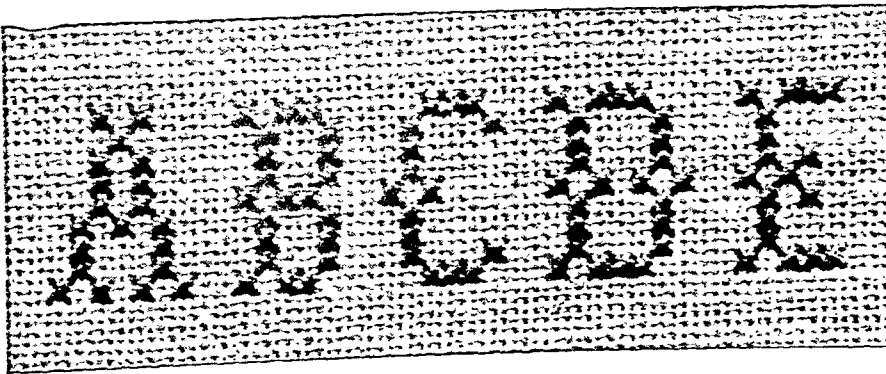
1

1. The marking ink and pen; directions for use will be found on the bottle. Write the name or laundry mark on a piece of narrow tape and sew it securely to the wrong side of the garment or article.

2. A cross stitch alphabet. For marking purposes, use fast boiling colours.

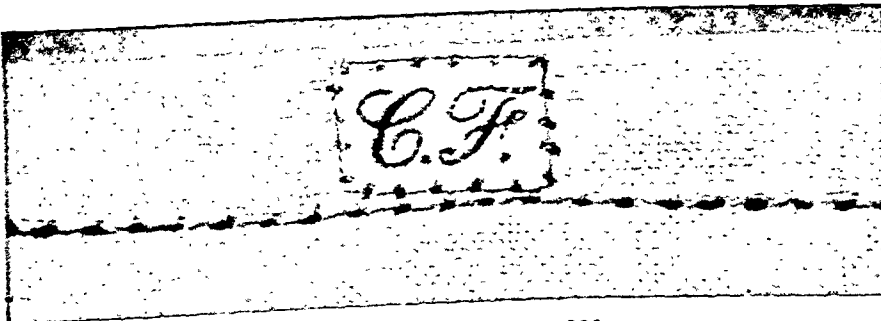


2



3

3. A few letters of the cross stitch alphabet carried out on coarse linen; each stitch is worked over a group of four threads. When the material is too fine for the threads to be counted, tack down a piece of fine canvas, work over it and then draw it away, thread by thread.



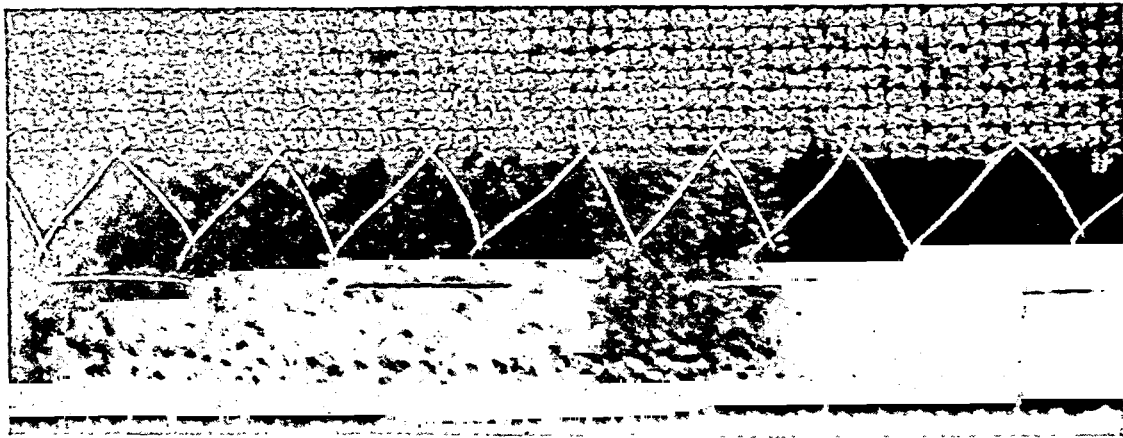
4

4. Tape with woven initials sewn on to a hem.

MENDING MATS

When the ends of carpets and rugs begin to look shabby through the strain of constant shaking and brushing, they can be neatened quickly and strongly with carpet binding.

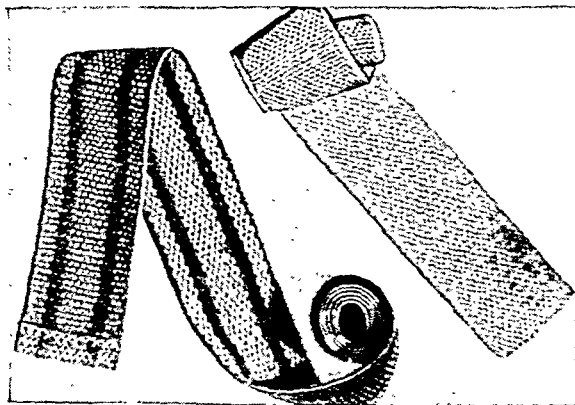
If there is already some binding neatening the ends, and it is in good condition, it should be removed, a new turning taken from the rug and the old binding put back. Binding is so cheap that it is not an economy to use it again unless it is quite strong.



1

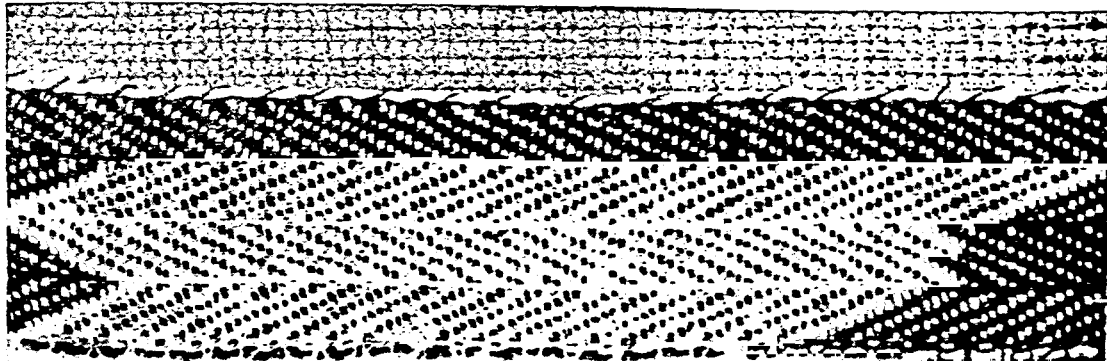
1. To neaten a worn end of carpet or rug, cut off all the fray and tack down a turning not less than 1 in. wide. Use strong carpet thread throughout the work; it can be bought in black, dark and light natural colours, and the binding can be bought in plain colours or gay stripes. Very strong needles, size No. 1 or 2 should be used; smaller ones will snap in the heavy work. Herringbone stitch along the turning to keep it firm under the binding. Take a length of binding and secure a turning down at one end with herringbone stitch. Proceed to face the binding over the turnings of the carpet, hemming at both edges and neatening the other end like the beginning.

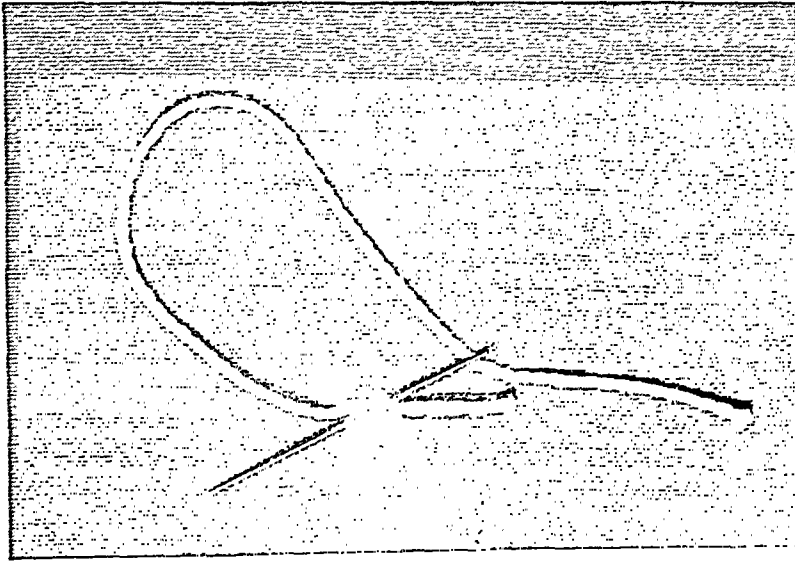
3. Rugs of thick texture are not turned in, but the raw edge is buttonholed to the edge of the binding.



2. Some binding with one end neatened.

3

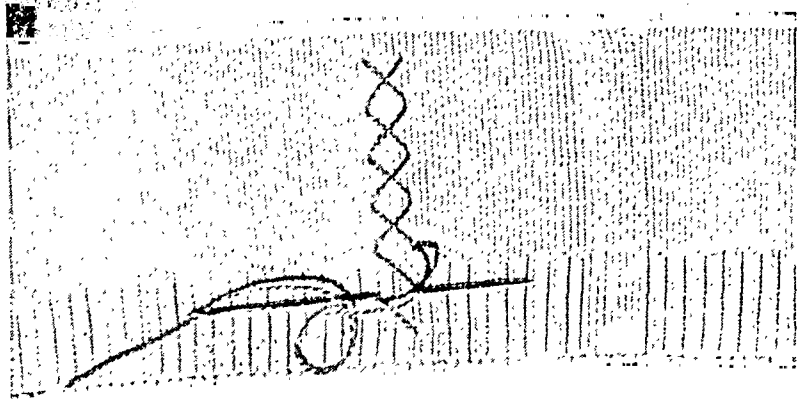




1

2

1. To fasten on without a knot. Take up a small stitch on the *wrong* side of the garment and pull the thread nearly through; take up a *second* stitch by inserting the needle above the place where it first entered and bring it out below the point where the thread of the first stitch issues. Thus there is one straight stitch and another crossing and holding the first stitch securely. Proceed to sew in the usual way. The method of fastening off will vary with the stitch being worked; for most it is usual to work back for three or four stitches or, where this is not practical, to work a few buttonhole stitches over the last stitch on the *wrong* side.



3

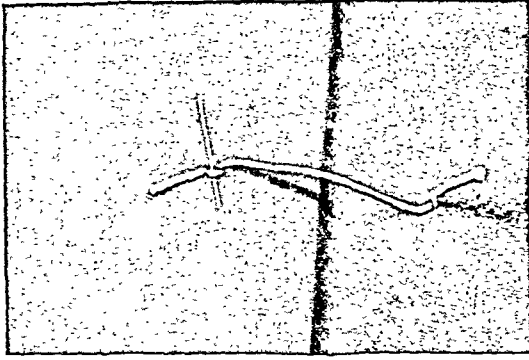
2. It is very useful to have the centre front of the petersham band on a skirt plainly marked, so that the wearer knows how to place it for the skirt to be in the right position. Work a vertical row of cross stitches in a dark thread to mark the centre front.

3. A small knot tied at the end of a thread, fastening on with a knot.



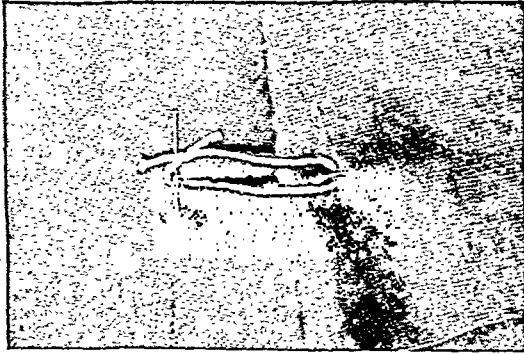
Some needlewomen prefer to fasten on sewing cotton without a knot, while some make a knot at the end and hide it inside a hem or other turning. It makes little difference which method is used.

CATCH STITCHES AND LACINGS



1

1. A catch stitch. Carefully mark positions of both ends of the stitch, open the material, and, with very strong cotton, secure the end of it as though fastening on without a knot (see previous page). Leave a strand, 1 or 2 ins. long, and repeat the stitch on the upper layer of material. Do not cut off the ends very close.



2

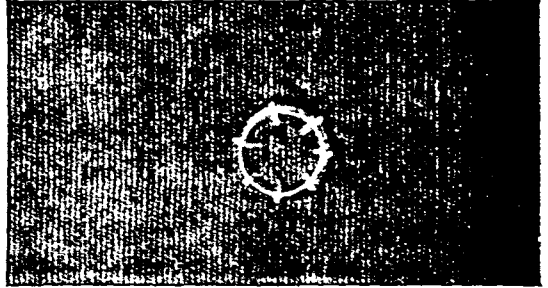
2. A tie stitch. Mark positions of both ends of the stitch and use strong cotton. Pick up a small amount of material at each marking and leave a long strand between the layers of cloth. Tie the ends of cotton together with a reef knot, which will not slip.



3

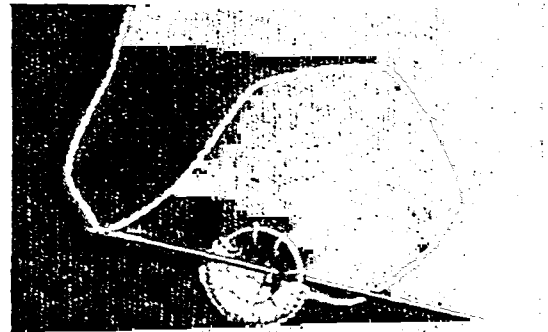
3. A reef knot, tied by taking the right hand end over the left and then the left over the right.

It is useful to know how to catch two layers of material together lightly, leaving enough space between each so that they do not appear to be attached. Two or three catch stitches down the wrap of a wrap-over skirt will prevent it opening too far. Drapings on an evening dress can be invisibly held in place with a catch or tie stitch.



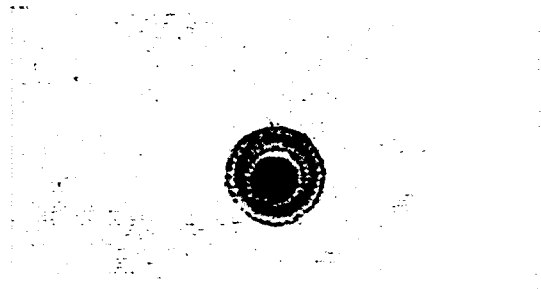
4

4. Lacings are cords threaded through eyelet holes for fastening garments. Place one of the rustless metal rings, sold for the purpose, over the spot where an eyelet is to be made and secure it with a few stitches.



5

5. Cut a small hole out of the material inside the ring and work buttonhole stitch over the ring and the material. Use a very strong thread for this because it will have to withstand all the rub of the cord.



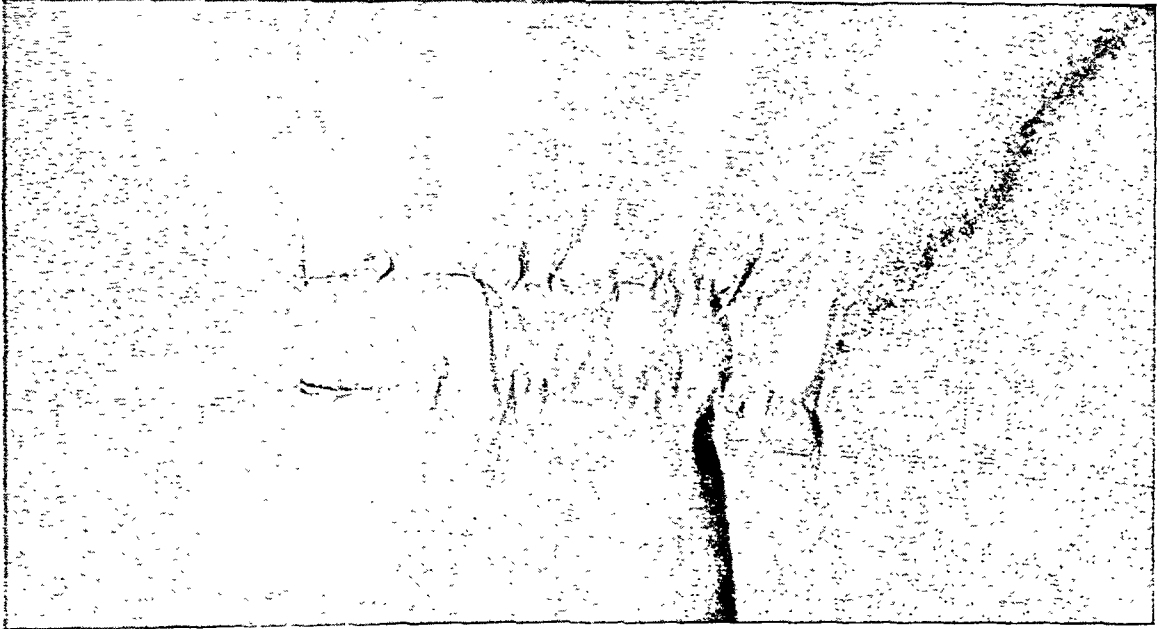
6

6. The appearance of the finished eyelet.

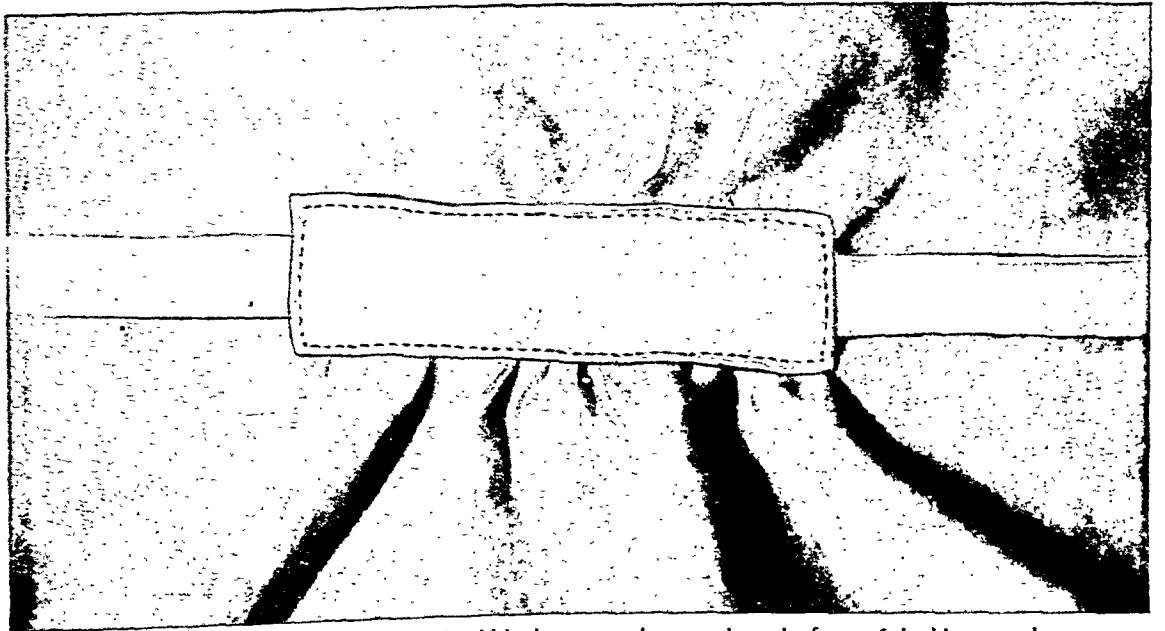
SEWING TAPE TIES TO FINE MATERIALS

Those who like to fasten blouses with tape at the waist will want to know how to sew the tape on in such a way that the finest silks are not pulled.

The back of the blouse must be securely tied so that it does not work up over the skirt. So that is the position for sewing the tape.



1. It is necessary to have a little fullness at the centre back waist of the blouse to prevent it dragging. Run two rows of fine gathering threads about $\frac{3}{4}$ in. apart and about 5 ins. long. Draw up and fasten off strongly. With the same material as the blouse, make a double band the length of the gathers, turn on to the right side and press.



2. Lay the narrow tape (which should be long enough to reach to the front of the blouse and tie) along the middle of the gathered section and tack through the centre. Place the double band over the tape and tack all round, covering the gathering stitches at the top and bottom. Stitch all round by machine or back stitch by hand.

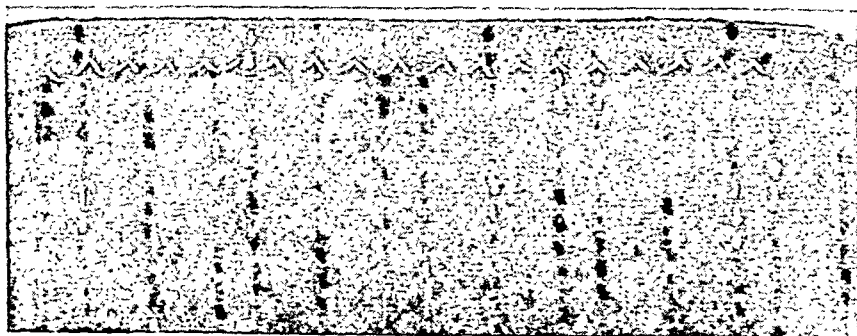
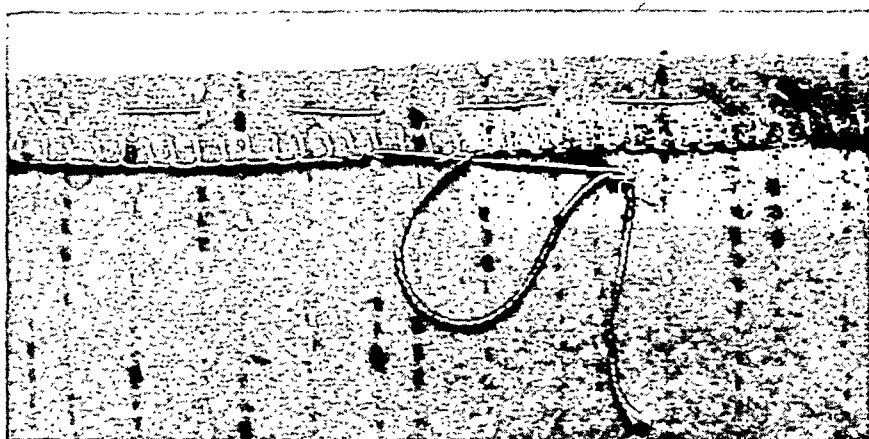
STITCHES FOR TURNING UP HEMS OF THICK MATERIAL

Closely woven, thick wool materials are much too thick to be hemmed up in the usual way, especially where there are pleats. One method has already been given for dress materials (see index). Here are some suggestions for thicker coatings. Where there are pleats in very thick

cloth, it is impossible to have more than the barest hem turnings under them; the rest of the hem will be worked in the usual way.

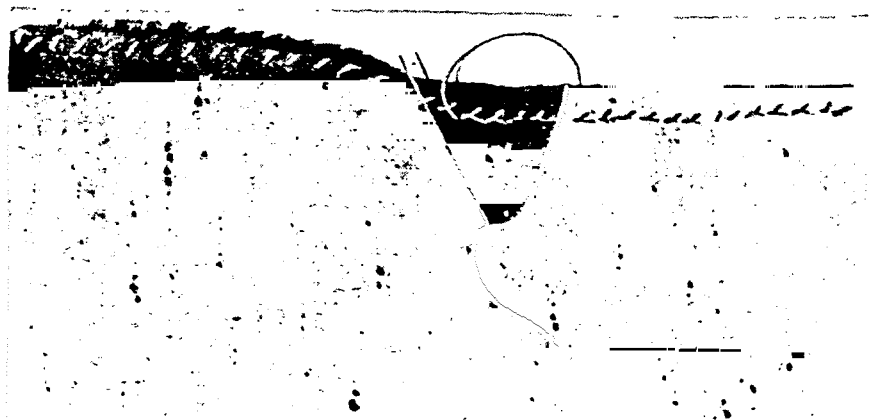
For the section under the pleats, cut away the turning to $\frac{1}{2}$ in. wide, turn it up and tack securely. This is done for all methods.

1. Buttonhole along the raw edge and then neatly hem, picking up only the loops of the buttonhole stitches.



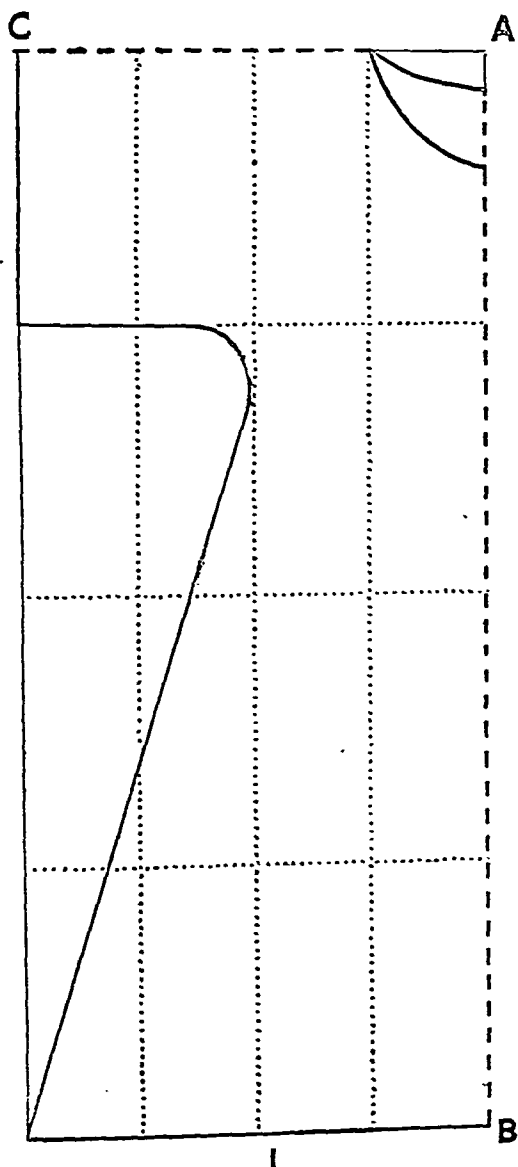
2. Double running, for very thick friezes, face cloths and velours where it is possible to take the needle half-way through the thickness of the cloth. Work one row of diagonal running stitches in the first journey, and in a second journey work running stitches in the intervening spaces so that a continuous zig-zag line is formed.

3. For a very narrow turning in wool material that is inclined to fray; over-sew the raw edge and hem, picking up one oversewing stitch for every hemming stitch.

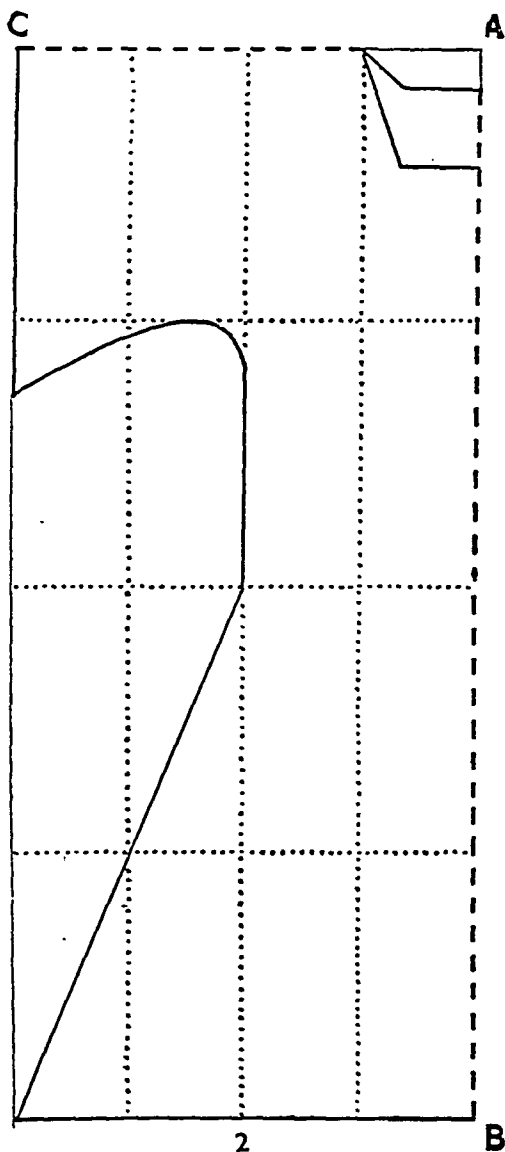


APRONS AND OVERALLS

It is not necessary to spend a lot of time in making drafted patterns for aprons and overalls; they can be made in a much simpler manner, by folding paper into sections, and constructing the pattern on the creased lines.



1. This is a very simple draft on folded paper specially suitable for children's overalls. A-B=length of garment. A-C=width from nape of neck to the elbow, taken with the arm stretched straight out from the shoulder. Crease this rectangle into quarters each way, thus getting 16 blocks. The dotted lines in the diagram represent the creased lines, and the thicker dotted lines represent the centre fold and the fold running along the shoulder. Construct the underarm curve in the top right-hand corner of the sixth block; draw a line from the top end of the curve to the end of the first horizontal crease to form the sleeve. Connect the lower end of the curve in a diagonal line to the lower left-hand corner of



the rectangle. The neck is constructed in the fourth block, the back being 1 in. deep and the front 3 ins. deep.

2. This pattern will make a somewhat more shapely overall. The rectangle is made in the same way, and the underarm curve is constructed in the same block. Curve the line which gives the sleeve seam 2 ins. down at the end, and continue the side seam straight down to the bottom of block 16 before sloping it out to the lower left-hand corner. The square neck is 1 in. deep at the back and 3 ins. deep in front. A glance at the drawing will show how the side of the neck is sloped.

APRONS

Aprons need not be uninteresting. Although the drafts on this page are of the plainest shape, they are intended to act as basis patterns only; any style of pattern can be cut from them. Small aprons, using the first draft as the basis, can be cut from small sale remnants, when oddments of a yard or so can be bought cheaply. Plain aprons will cut from 1 yd., while frilly ones can be cut from $1\frac{1}{2}$ yds.

Printed crêpes-de-Chine for afternoon and printed cottons for mornings can be bought in very attractive colours and innumerable designs. Little girls will love pinnies of white muslin patterned with pink or blue spots, tying with ribbons to match.

It would be possible to make an apron of simple shape from the coloured rubber sheeting which is sold in most departmental stores; the ties must be joined with rubber solution because stitching would tear the rubber.

1. Here is a simple pattern for an apron with a bib and a slightly gathered skirt set into a waist band. Straps will extend from the top of the bib, cross over at the back and tie to the straps attached to the waist.

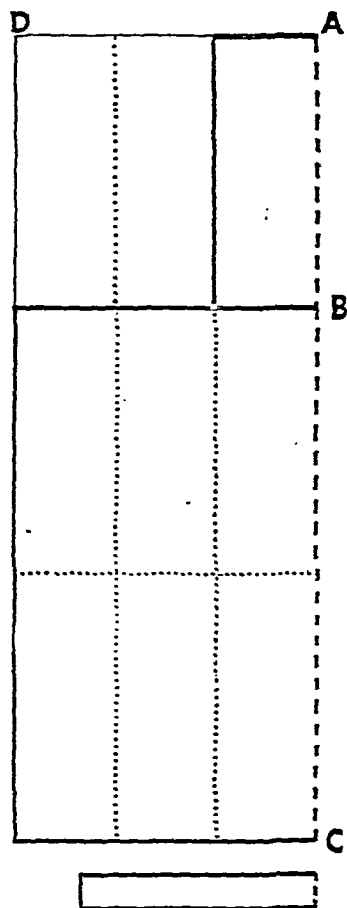
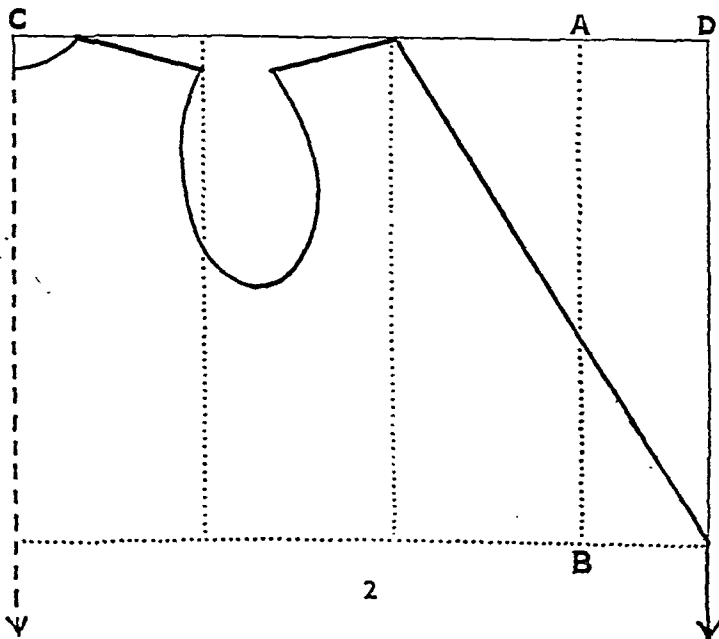
Construct the rectangle.

A-B=length from top of bib to waist.

B-C=length from waist to hem.

A-D=12 ins.

Divide the rectangle from A-D into three and crease well. Construct the bib in the first section from A-B. The half waist-band pattern is 7 ins.; this is made double. The pocket is 2 ins. wide and 4 ins. deep for the half pattern. All thickly dotted lines represent centres to be placed to folds of the material, and the finely dotted lines are the creases in the paper.



2. A pattern for a wrap-over apron. Extend to required length.

Construct the rectangle.

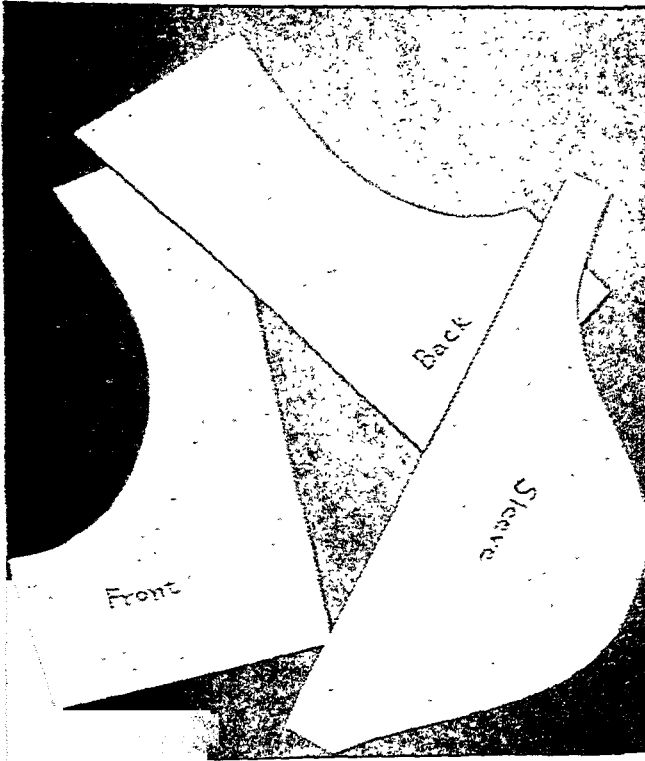
A-B=length from shoulder to waist.

A-C=half the bust measure.

A-D=extra width for the wrap over.

Fold the rectangle in three from A-C. To construct the pattern, the back neck is 1 in. deep and 2 ins. wide, the back shoulder is 4 ins. wide and drops 1 in. which brings it to the first crease line. The front shoulder is also 1 in. deep and extends from the second crease. Construct the armhole between the shoulders, dropping it down half way between A and B. Connect the upper point of the front shoulder to line D at the waist level.

MARKING-GUIDES FOR EASY WORK



The needlewoman will find that if she has a good stock of marking-guides on hand she will save a lot of time when making patterns and finishing garments. It is the drawing of curves and the fixing up of hems which takes such a lot of time.

An armhole marking-guide will be very useful. A guide for a sleeve top will be useful too. Cut them from strong card.

1. The back and front armhole guides and a guide for drawing sleeve tops. When making patterns, place these guides in position and draw round them. Hem guides marked with notches will be a great boon, particularly to the mother of a family where hems are continually having to be let down. They will save all the trouble of measuring depths with an inch tape which never seems to stay on the table when it is being used to mark hems. Have two guides, one for wide hems for dresses and the other for narrow hems for lingerie.

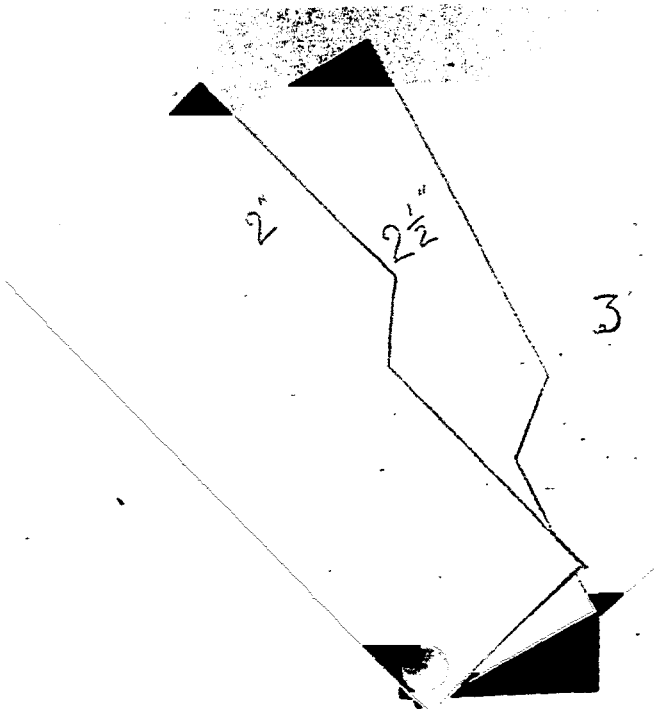
2. The wide hem guide should have notches marking 2, $2\frac{1}{2}$ and 3 ins. depths. The three can be made from post-cards pinned together with a paper clip.

3. The narrow guide should mark $\frac{1}{2}$, 1 and $1\frac{1}{2}$ ins. depths made from a post-card.

1

2

3

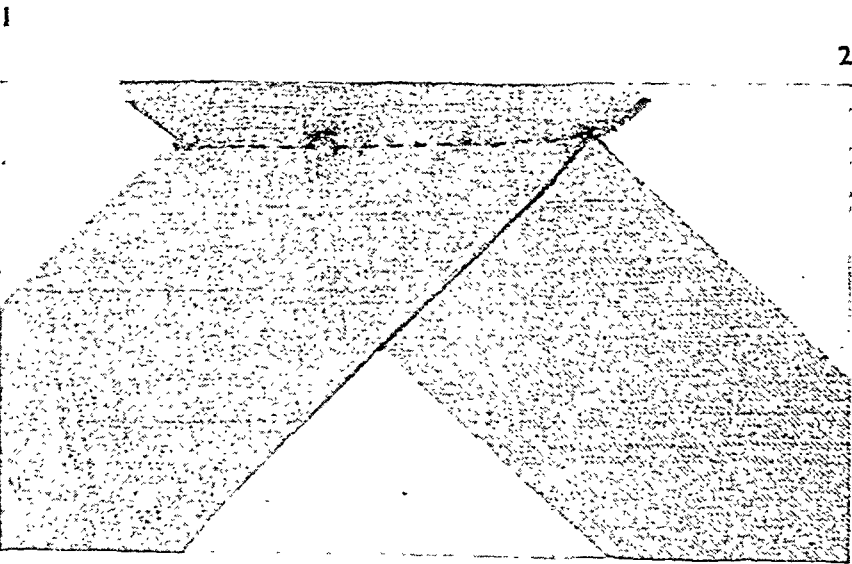
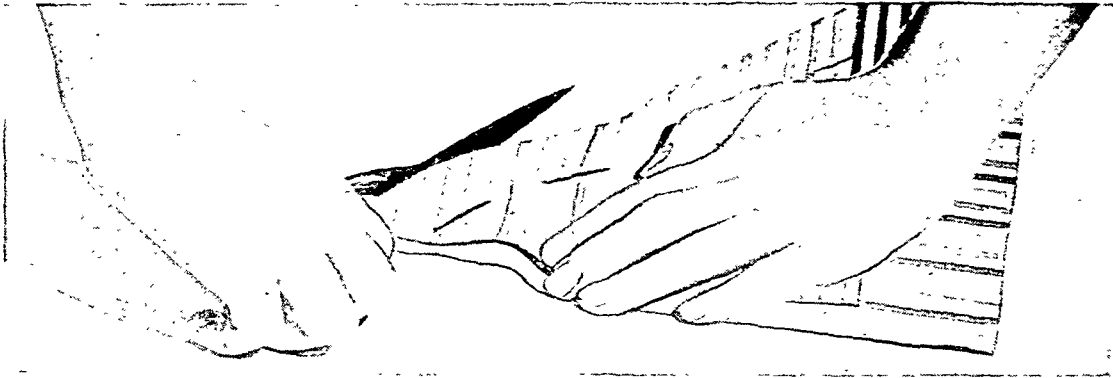


$\frac{1}{2}$ "

1"

$1\frac{1}{2}$ "

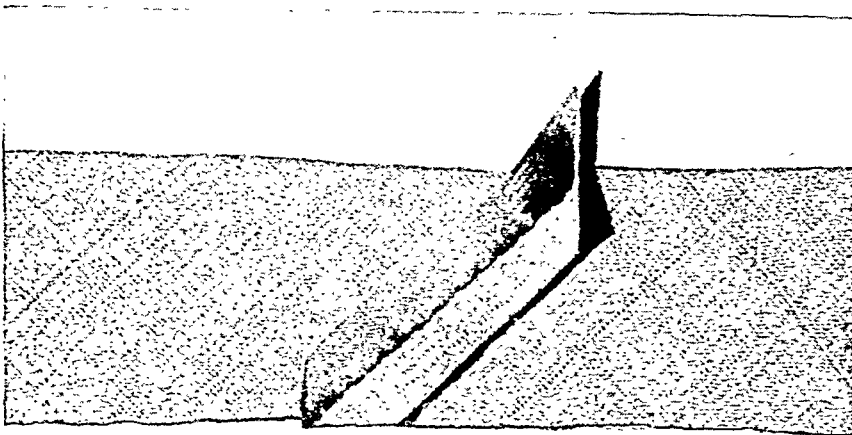
MAKING CROSSWAY BINDING FROM SCRAPS



2

1. When faced with a number of oddly shaped cuttings from which to cut crossway for binding, and knowing how very important it is to cut each strip on the exact cross, it is often puzzling to know how to set about it. It is quite easy if it is remembered to fold the material so that the weft thread of the piece folded over runs parallel to the warp, or selvedge thread of the under piece; the resulting fold will be on the cross of the material. To cut the strips, cut along this fold, and from the cut edges measure off the width required for one strip—1 in. is usual. Cut and repeat until there is enough for the work. To prepare the strips for joining into one long strip, cut all the ends to the thread. Make sure that all ends point in the same direction.

3



2. Take up two strips and lay them with right sides and cut edges together, so that they look like the illustration. Then run with fine stitches from corner to corner, being careful not to tighten the sewing.

3. Open out the seam and press between finger and thumb. Cut off the protruding points of material, and the binding is ready to use.

HAND MADE CORDS

It is a simple matter to make cord from almost any kind of thread. It will have the advantage of being in just the right colour for its purpose, which is not always possible with bought cord. A beautifully thick and soft cord can be made from rug wool; this will be suitable

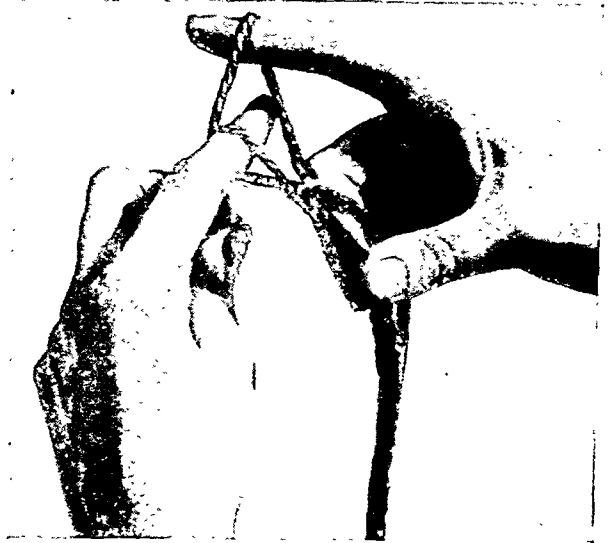
for furnishings. For dress decoration tapestry and embroidery wools and silks can be used. Mercerized cotton threads make very hard-wearing cords for all kinds of purposes. The two easiest methods for making them are described here.

1. This illustrates a cord which is knotted on the fingers. Any kind of thread may be used and it can be worked either in one or two colours. Take two lengths of thread and knot them at the ends. Hold one thread in each hand, lift up a loop of one on the first finger of the right hand, and pass the other thread round its base. Insert the first finger of the left hand into the loop from the right, and pick up the left-hand thread; bring it through the first loop which is now slipped off the right finger; the thread in the right hand is pulled up tight which brings the first loop into a knot at the base of the second loop, now on the first finger of the left hand. Repeat with alternate hands for the length of the cord.

2. The left-hand loop being picked up through the right-hand loop.

3. This cord is very effective in two colours.

4. The twisted method. Here is a length of cord made by a double twist. Cut a number of lengths of thread, each a little longer than the finished cord, and tie them all together at one end. Divide the strands in two halves and tie them separately at the other end. Each half section should be about half as thick as is required for the cord. When two people are available for the work, insert a pencil at each end and let each person hold one in the left hand. They should stand facing each other, the length of the threads apart, and twist the threads by turning the pencils in opposite directions until the threads are very tightly twisted. If it begins to crinkle it should be pulled until it is straight. Remember to hold the cord very taut through all processes. Now place another pencil against the centre knot; fold the cord in half and round the pencil. It will be seen that the doubled cord will begin to twist by itself; this is the direction for the second



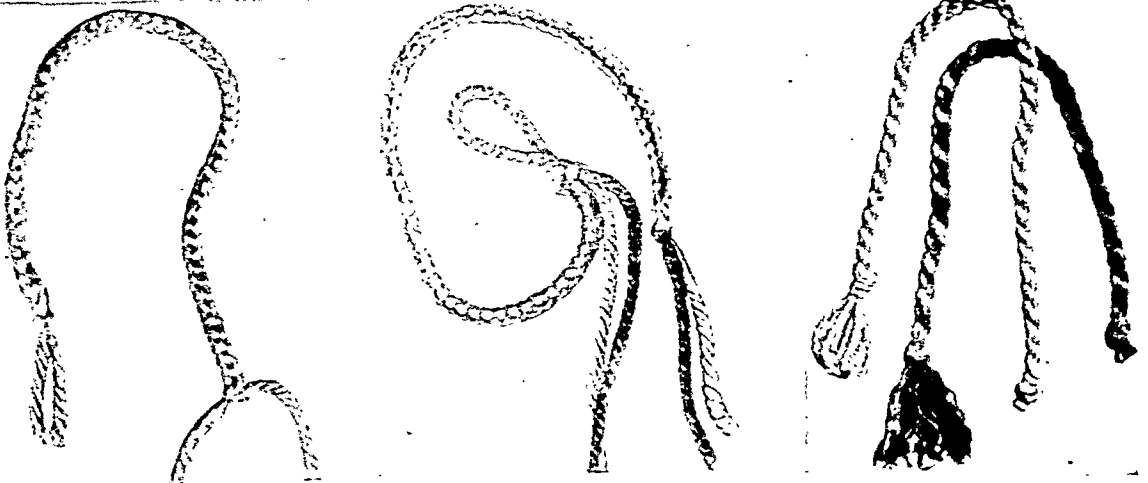
2

twisting to take. When the cord has been twisted tightly a second time, remove all the pencils, tie the two loose ends and stroke it until the whole length is evenly formed. When there is only one person to make the cord, one end will have to be slipped over a hook. A twisted cord in two colours. To make this, take an even number of threads of both colours and in the first step each half will be of one of the colours—do not mix them.

1

3

4

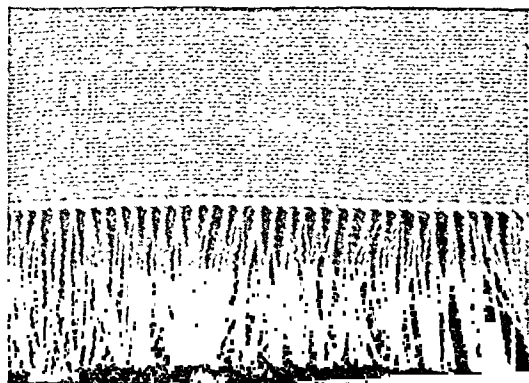


MAKING FRINGES

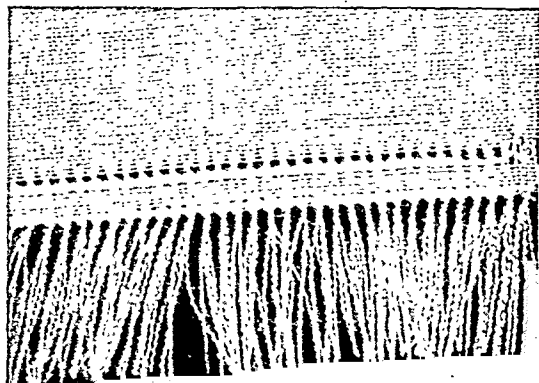
There are three kinds of fringes; each one is used for a special purpose. There are fringes made by fraying out the material of the article, by looping threads into hems, and there are the many machine-made varieties, bought by the yard, which are sewn on.

The first kind can be worked on small household articles such as chair backs and

table mats, when they are made of linen. Cut the article to a size to include the depth of the fringe and cut all edges to the thread of the material. Measure the depth of the fringe along the edges to be frayed and pull out one thread, work one row of drawn threadwork along the inner side and fray out the spare material beyond.



1

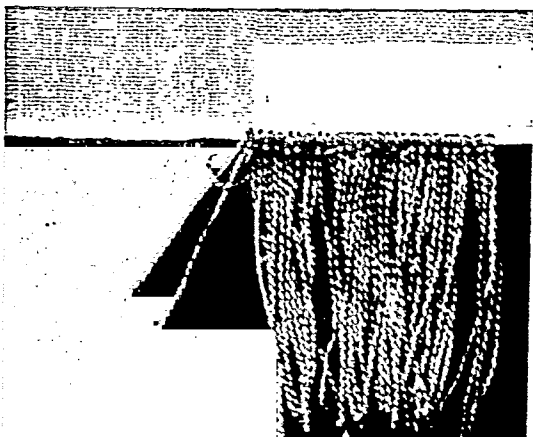


2

1 and 2. The prepared and frayed fringe.

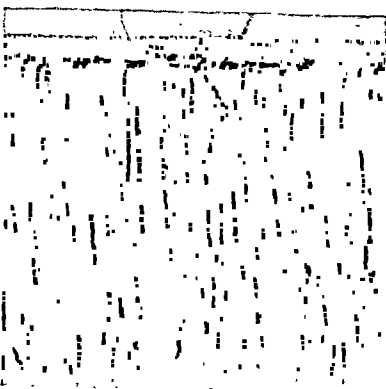
3. The looped fringe. Choose well-twisted threads that will not fray when cut into short lengths. To cut all pieces of thread an equal length, wind it round a card cut to give the required depth and cut through the loops along one end of the card. The edge of material to be trimmed must be neaten with a narrow hem; this edge may be shaped into deep scallops. Fold a length of thread in half and take it through the material just above the hem; with the aid of a crochet hook or a large needle, thread the ends through the loop and pull tight. Proceed along the hem, spacing the threads to give the desired thickness.

3

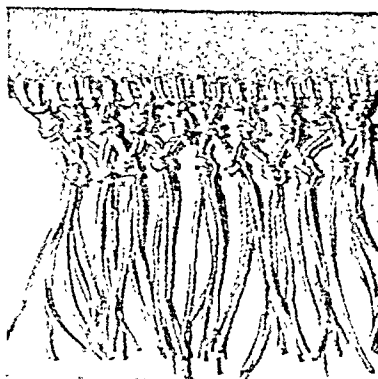


4. Manufactured fringes can be bought in almost any colour; the firm heading goes to either the right or wrong side of the work and is back stitched in place.

4



5

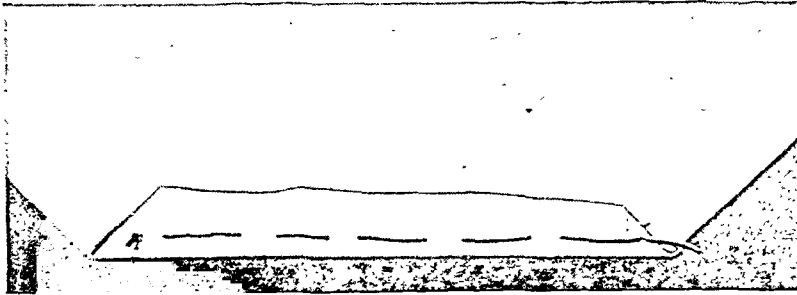
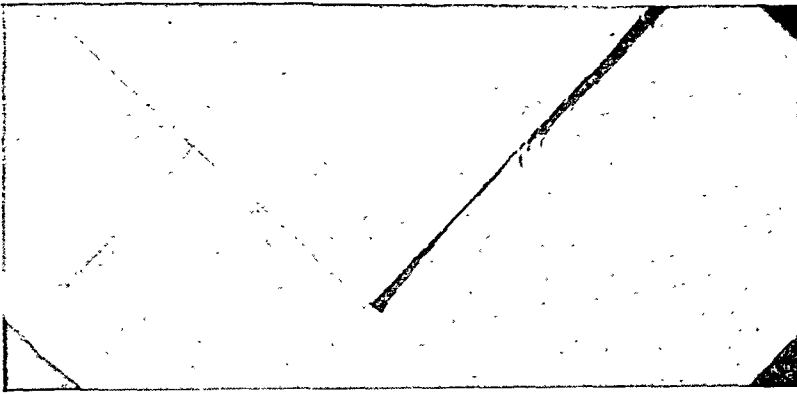


5. A knotted fringe. Divide the threads into an equal number, usually four or six, and tie each group once. In the second row, divide each group in two and tie two halves together. Leave enough length between the rows so that the work is not pulled up. Quite intricate patterns can be evolved with this principle.

MITRES

A well-mitred corner will make all the difference to the wear and appearance of table linen. It is a good example of the longest method of work being the quickest in the end.

First of all fold the hem turnings once all round the cloth, creasing them hard to give well-defined lines especially at the corners.

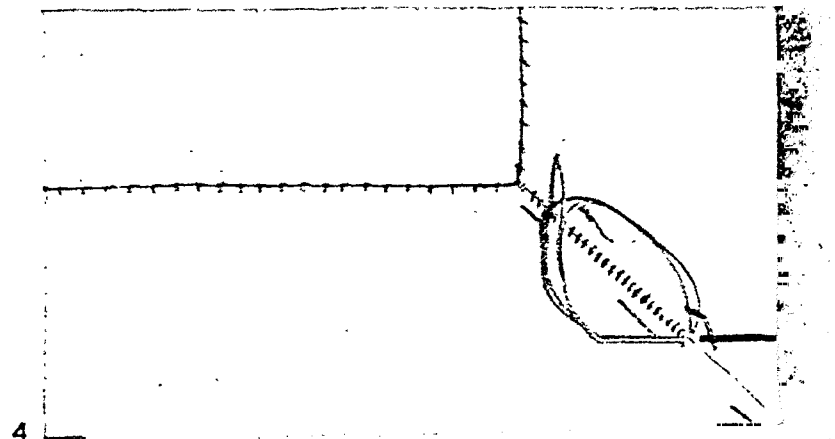
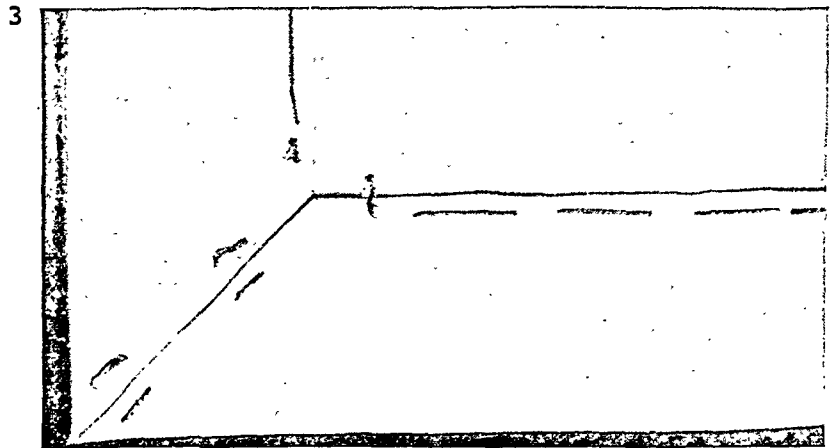


1. Fold the corner turnings in a diagonal line and crease well. To find the correct line for this, the straight creases must lie parallel.

2. Tack the fold and cut the turning $\frac{1}{4}$ in. wide.

3. Tack down the hem all round the cloth.

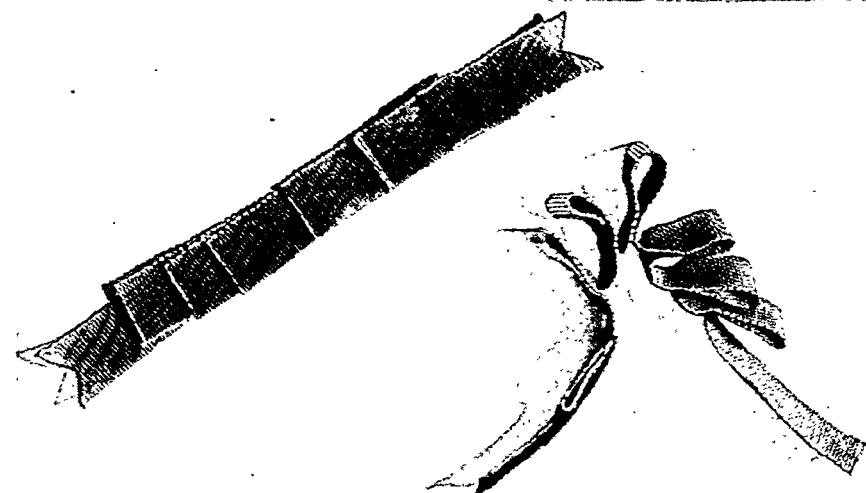
4. Hem the cloth and then top-sew the folds of the mitre together, working small stitches closely.



BOWS

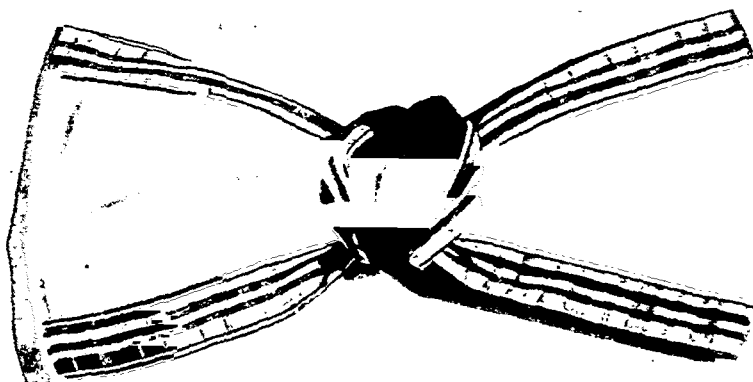
Ribbon bows, providing they are well made, can be attractive trimmings for hats and dresses. They must be "slickly" made, not stitched down too tightly nor handled too heavily.

1. A corded ribbon bow. The various pieces—for loops, ends and centre—are pleated and sewn separately and then mounted on a piece of tape. First the loops are sewn on the tape, then the centre piece is wrapped round and fastened at the back; the two ends are arranged to form good lines below the loops and are sewn at the back.



2. Flat quaker bows are made by pleating the ribbon as shown and securing, invisibly, with a few stitches. Arrange the pleats to lie flat with the centre of the bow in a box pleat and press well. Snip the ends in a mitre.

3. This illustrates a method of using more decorative ribbon. A strip is folded with the ends meeting in the middle and two rows of running drawn up to form gathers. A narrow strip is gathered at each end and arranged round the middle of the bow to represent a tie.



HAND QUILTING

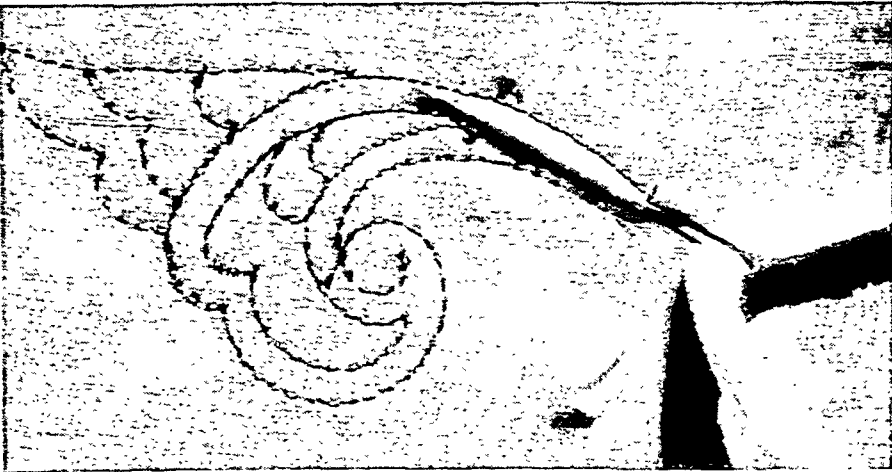
1. English quilting. The method used to-day in embroidery; the design is transferred to the right side of the top material which is then tacked over a layer of fleecy domett. On a large piece of work the tacking is done down and across the centres and through the diagonals; on a small specimen it is taken through the diagonals only. Work small back stitches through both materials, holding the work well over the hand to give spring to the top layer.

2. Italian quilting. Two layers of material are sewn together; the padding is threaded between afterwards. Stamp the design on to the under material, which should be muslin or very thin cotton, and then tack the muslin on to the wrong side of the top material, which should be dull silk or shantung or a medium linen. Working from the back, run the two layers of material together; use sewing silk or embroidery threads for the work. Thread a very large chenille needle with fleecy wool (jasmine wool is very good) and slip strands of it through the two layers of material to form the padding. It is not necessary to fasten off the ends of wool; just cut them close to the muslin.



1

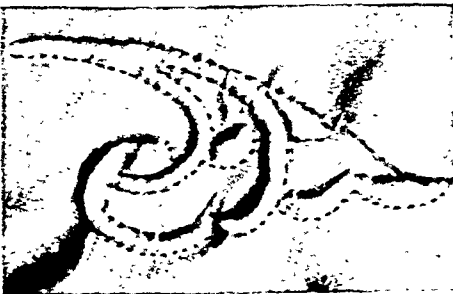
2



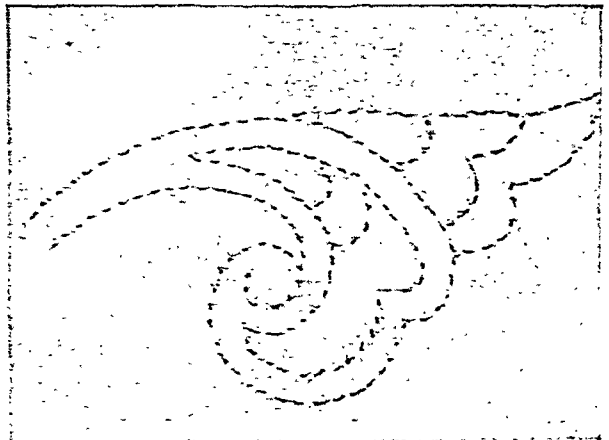
3

3. The appearance of the running on the right side before the padding is put in.

4. How Italian quilting appears on the right side; the design is padded and the background is flat. Tea-cosies, pram-covers, sachets and dressing jackets can be made with this kind of embroidery.



4



INDEX

A

| | |
|--|----------|
| Afternoon Dress | 76 |
| Alterations—Correcting Lines | 24 |
| " for Stopping and Upright Figures | 57 |
| Appliqué | 265 |
| " by Machine | 43 |
| Apron from Gingham | 107 |
| Aprons | 309, 310 |
| Armholes—To Fit | 21 |
| " Setting Sleeves Into | 87 |
| Arrow Heads and Tucks | 156 |

B

| | |
|---|----------|
| Back Stitch | 13 |
| Band—Adding a | 102-104 |
| Bands—Plain and Checks | 107, 108 |
| Bed Linen—Repairing | 223 |
| Belts—To Renovate | 159 |
| Bertha Collar | 79 |
| Binding—Crossway, from Scraps | 312 |
| " Decorative Joins with | 126 |
| " as Hem | 35 |
| " Neatening Edges with | 97-99 |
| " as Trimming | 35 |
| Blankets—Crocheted | 251 |
| " To Repair | 223 |
| Block—Bodice, To make | 66 |
| " Magyar, To make | 67 |
| " Skirt, To make | 70 |
| " Sleeve, To make | 68 |
| " Sleeves, For Close-fitting | 69 |
| Blocks—Graphs for | 63, 64 |
| Blouse—Boy's | 212 |
| " Shirt | 72 |
| " Tape Tie for | 307 |
| " With Yoke | 71 |
| Bodice Block—Graph for | 64 |
| " " To make | 66 |
| Bodice, Liberty | 196 |
| Bodices, Renovating | 227 |
| Bound Hem—For Fine Cloth | 91 |
| " " For Heavy Cloth | 94 |
| Bound Opening | 115 |
| " Seam | 48 |
| Bows—To make | 316 |
| Braid Loom | 299 |
| " To weave | 299 |
| " and Embroidery | 111, 260 |
| Braiding—Design for | 37 |
| Brassières | 183 |
| Buttonholes—Bound | 131, 132 |
| " To Convert | 178 |
| " and Eyelets in Knitting | 238 |
| " In Knitted Fabric | 249 |
| " Tailored | 167 |
| " Worked | 130 |
| Buttons—To Cover | 133, 178 |
| " On Knitted Garments | 249 |
| " Sewing on Lingerie | 179 |

C

| | |
|-------------------------------------|----------|
| Cami-knickers | 187 |
| Canvas for Collars | 173 |
| " Work | 267 |
| Capes | 171 |
| Carpet Webbing—Belts from | 159 |
| Carpets—To Mend | 304 |
| Catch Stitch | 306 |
| Chain Stitch | 144 |
| Chair Covers | 278, 279 |
| Check Patterns—Weaving | 301 |
| Checks and Plain Bands | 107, 108 |

Children's Garments—(see Patterns for Children)

| | |
|--|----------|
| " Cutting Down for | 231 |
| " Woollies—Enlarging | 232 |
| Circular Hem | 92 |
| Coat—Collarless, for Small Boy | 214 |
| " Long, Patterns for | 169 |
| " Short, Patterns for | 168 |
| " and Skirt—Renovating | 225 |
| Coatee—Embroidered | 170 |
| Collars | 116 |
| " Bertha | 79 |
| " Canvas for | 173 |
| " Decorating | 118 |
| " Detachable | 119 |
| " to Embroider | 116 |
| " Lining | 117 |
| " Neatening | 117 |
| " with Revers | 80 |
| " Sewing into a Dress | 120 |
| " Straight | 80 |
| " V-shaped | 80 |
| Continuous Wraps | 113 |
| Cords—Hand-made | 313 |
| Cotton—Patching | 221 |
| Covers—Chair | 278, 279 |
| Crochet—Basic Stitches | 250 |
| " Chain | 250 |
| " Double | 250 |
| " Treble | 250 |
| Crocheted Blankets | 251 |
| Cross Stitch—Alphabet in | 303 |
| Crossway Binding from Scraps | 312 |
| Cuffs—Setting Sleeves Into | 85 |
| Curtains | 275, 276 |
| " Special Tape for | 276 |
| " Weighting | 276 |
| Cushions | 277 |
| Cutting Down for Children's Garments | 231 |
| Cutting Out—With Turnings | 19 |
| " " Without Turnings | 20 |

D

| | |
|--|----------|
| Darning | 218 |
| Darts and Their Uses | 52 |
| Decorating Collars | 118 |
| Decoration—Machine Stitching | 30 |
| " Quickly Made | 268 |
| Decorative Hems | 95 |
| " Stitches | 141 |
| Designs—Transferring to Material | 298 |
| Detachable Collars | 119 |
| Drawn Threadwork | 263, 264 |
| Dress—Afternoon | 76 |
| " Evening | 78 |
| " Simple | 77 |
| " Block—Graph for | 63 |

E

| | |
|--|----------|
| Edges—Whipped and Picoted | 109 |
| Edging—Fancy | 202 |
| " Shaped, Faggot Stitch, Rouleau | 105 |
| " Shell | 110 |
| Edgings—Net | 203 |
| " Scallops as | 204, 205 |
| Eiderdowns—To Repair | 223 |
| Elastic Threading | 206, 207 |
| Embroidered Hems | 96 |
| Embroidery Attachment | 41-43 |
| " and Braid | 111, 260 |

| | |
|--|----------|
| Embroidery—Bullion Knots | 37 |
| " Canvas Work | 267 |
| " Coatee | 170 |
| " Cross Stitch | 266 |
| " " " Design for Alphabet | 303 |
| " Decorative Stitches | 141, 257 |
| " Designs to Copy | 271 |
| " Drawn Threadwork | 263, 264 |
| " Felt—Flowers from | 261, 262 |
| " Flat Stitches | 255, 256 |
| " French Knots | 37 |
| " Line Stitches | 253, 254 |
| " with Metal Shapes | 268 |
| " Pattern Building | 272, 273 |
| " Thread for | 269 |
| " Tools for | 252 |
| " Uses for Various Stitches | 259 |
| " Working with a Variety of Stitches | 258 |
| English Quilting | 317 |
| Enlarging Garments | 106, 229 |
| Evening Dress | 78 |
| Eyes and Hooks | 129 |
| Eyelets—To make | 306 |
| " and Buttonholes in Knitting | 238 |

F

| | |
|--|----------|
| Faced Hem | 90 |
| Facing on Right Side | 100 |
| " on Wrong Side | 101 |
| Faggot Stitch—Straight | 51 |
| " " Zig-zag | 50 |
| Faggot Stitch—Rouleau | 105 |
| Fastenings—Looped | 134 |
| Fell and Run Seam | 46 |
| Felt—Hats, Shaping | 293 |
| " Embroidery, Flowers to make from | 261, 262 |
| Fitting—Correcting Faults | 21-23 |
| Flannel—Seam on | 198 |
| Flare—Altering Plain Patterns for | 57 |
| Flared Skirt | 74 |
| Flat Seam | 197 |
| " " with Pinked Edges | 47 |
| Flat Stitches | 255, 256 |
| Fly Running | 12 |
| French Hem | 93 |
| " Knickers | 185 |
| " Modelling | 81, 82 |
| " Seam | 44 |
| Frills | 148, 149 |
| " Bought Trimmings | 150 |
| Fringes—To make | 314 |
| Frog—Design for | 134 |
| Fur Work | 290, 291 |
| " Lining—Preparing for | 290 |
| " Mending a Tear | 290 |
| Furnishings—Soft | 280 |

G

| | |
|--------------------------------|----------|
| Garments—To Enlarge | 106, 229 |
| " Making Up Knitted | 249 |
| " See Patterns | |
| " Turning | 178 |
| Gathers—Over | 125 |
| Gauging or Shirring | 151 |
| Gloves—To alter | 222 |
| " Draft for Knitting | 248 |
| " To knit | 248 |
| " To mend | 222 |

| | | | | | |
|--|----------|--|----------|--|----------|
| Graph for Own Bodice Block | 64 | Knitting—Ribbing for Smocking | 242 | N | |
| „ for Own Dress Block | 63 | „ Socks | 246, 247 | Neatened Edges—Binding | 97-99 |
| „ for Own Sleeve Block | 64 | „ „ French Heel | 247 | Necks—To fit | 21, 23 |
| Grooming—A Chat on | 53 | „ „ Round Toe | 247 | Net Edgings | 203 |
| Gussets | 210 | „ Stocking Stitch | 236 | Nightdress—With Frilled collar and Arm Capelets | 181 |
| H | | L | | „ Sleeveless | 182 |
| Hand Quilting | 317 | Lace and Insertions | 199 | „ Winter | 181 |
| „ Tucks | 155 | „ Insets | 200, 201 | „ Yoked | 180 |
| Handbag and Purse in Leather | 288 | Lacings | 306 | O | |
| Hats | 292-295 | Lampshades | 281 | Opening—Bound | 115 |
| Hemming | 11 | Lapped Seam | 49 | Over Gathers | 125 |
| „ Invisible | 11 | Leather Flowers | 262 | Overalls | 309 |
| Hems—Bound, for Fine Cloth | 91 | „ Work | 287-289 | Overlay Case—To Repair | 223 |
| „ for Heavy Cloth | 94 | „ „ Bag, Design for | 288 | | |
| „ Circular | 92 | „ „ Purse, Design for | 288 | P | |
| „ Decorative | 95 | „ „ Tooling, Lining and Thonging | 289 | Paddings for Tailored Garments | 176, 177 |
| „ Embroidered | 96 | Liberty Bodice | 196 | Panties from $\frac{1}{2}$ Yard of Silk | 186 |
| „ Faced | 90 | Lightning Fasteners—Inserting | 112 | Patching—Cotton | 221 |
| „ French | 93 | Line Stitches | 253, 254 | „ Wool | 220 |
| „ Preparing | 88 | Linen—Bed, To mend | 223 | Patterns—Aprons | 309, 310 |
| „ on Thick Material | 308 | „ Table, To mend | 216, 217 | „ Brassière | 183 |
| „ on Thin Material | 89 | „ To mark | 303 | „ Blouse—Shirt | 72 |
| Hem Placket—Wrapped | 114 | Lingerie—Sewing | 197, 198 | „ Blouse with Yoke | 71 |
| Hooks and Eyes | 129 | Linings | 174, 175 | „ Cami-Knickers | 187 |
| Hints on Sewing | 305 | „ for Collars | 117 | „ Capes | 171 |
| Household Furnishings | 274-286 | „ for Furs | 291 | „ Coat—Long | 169 |
| „ Mending | 215-233 | „ for Hats | 295 | „ „ Short | 168 |
| I | | „ Quiltings for | 36 | „ Coatee—Embroidered | 170 |
| Insertions and Lace | 199 | Loom—Braid | 299 | „ Dress—Afternoon | 76 |
| Insets—Lace | 200, 201 | Looped Fastenings | 134, 135 | „ „ Evening | 78 |
| Invisible Hemming | 11 | Loose Covers | 278, 279 | „ „ Simple | 77 |
| Italian Stitch—Three-sided | 89 | M | | „ Dress Slip | 188 |
| „ Quilting | 317 | Machine, The Sewing—Care and Upkeep | 26 | „ Knickers | 185 |
| J | | „ Faults, Correcting | 27 | „ Knickers—French | 185 |
| Joins—Decorative, with Binding | 126 | „ Garments to Make by | 28 | „ Nightdress with Frilled Collar and Capelets | 181 |
| „ „ with Piping | 127 | „ Mending on the | 31 | „ „ Sleeveless | 182 |
| „ Plain | 122 | „ Ordinary Uses | 29 | „ „ Winter | 181 |
| „ Yoke and Waist | 121 | „ Seam Neatened | 45 | „ „ With Yoke | 180 |
| K | | „ Stitching for Decoration | 30 | „ Overalls | 309 |
| Knickers—Boy's | 213 | Machine, The Sewing—Attach- ments for | 32, 33 | „ Panties | 186 |
| „ Ladies | 185 | „ Binder | 35 | „ Petticoat—Plain | 188 |
| Knitted Fabrics—Mending | 219 | „ Braider | 37 | „ „ Shaped | 188 |
| „ Garments—Buttonholes in | 238 | „ Embroiderer | 41-43 | „ Pyjamas—Ladies | 189 |
| „ „ Buttons on | 249 | „ Hemmer | 34 | „ Pyjamas—Men's | 190, 191 |
| „ „ Making Up | 249 | „ Quilter | 36 | „ „ Shirt | 192, 193 |
| „ „ Seams in | 249 | „ Ruffler | 38, 39 | „ Skirt—Flared | 74 |
| Knitting | 234-249 | „ Tucker | 40 | „ „ Pleated | 73 |
| „ Basket Pattern Ribbing | 242 | Magyar Block—To make | 67 | „ „ Wrap-over | 75 |
| „ Buttonholes and Eyelets | 238 | Man's Shirt | 192, 193 | „ Slip | 187 |
| „ Cable Stitch Ribbing | 242 | Marking Guides | 311 | „ Suspender Belt | 184 |
| „ Casting Off | 236 | „ Ink—To use | 303 | „ Trunks | 185 |
| „ Casting On | 235 | „ Linen | 303 | „ Paper—Altering Plain to Flared and Pleated | 57-59 |
| „ Changing from Plain to Purl | 236 | Mats—To mend | 304 | „ „ Cutting out Papers for | 54 |
| „ Decreasing | 240 | Measurements—Taking | 62 | „ „ Drafted | 54 |
| „ Draft for Jumper | 245 | Mending—Bed Linen | 223 | „ „ Drafting Tools for | 65 |
| „ Garter Rib | 241 | „ Furs—Tears in | 290 | „ „ Fashion | 54 |
| „ Gloves | 248 | „ Gloves | 222 | „ „ Figure Alterations | 57 |
| „ Increasing | 239 | „ Household | 215-233 | „ „ For Pleats | 58 |
| „ Inventing Styles | 245 | „ Knitted Fabrics | 219 | „ „ New Patterns from Old Garments | 230 |
| „ Lace Patterns | 243, 244 | „ Mats and Carpets | 304 | „ „ Trade | 54 |
| „ Measuring Lace Pattern | 245 | „ On the Sewing Machine | 31 | Patterns, Paper (Bought)— Adapting | 60, 61 |
| „ Moss Stitch | 237 | „ Table Linen | 216, 217 | „ „ Altering Widths | 56 |
| „ Plain | 236 | „ Woollen Cloth | 218 | „ „ Shortening and lengthening | 55 |
| „ Plain and Purl Patterns | 237 | Metal Shapes—Embroidery with | 268 | Patterns for Children—Boy's Blouse | 212 |
| „ Purl | 236 | Millinery | 292-295 | | |
| „ Ribbings | 241, 242 | „ Trimmings for | 296 | | |
| | | Mitres—To make | 315 | | |

INDEX

| | |
|--|----------|
| Patterns for Children—Boy's | |
| Knickers | 213 |
| " Trousers | 213 |
| " Jacket | 214 |
| " Liberty Bodice | 196 |
| " Petticoats | 195 |
| " Rompers | 194 |
| " Sleeping Suit | 211 |
| Pattern with Stitchery | 272, 273 |
| Pelmets | 280 |
| Petersham Bands on Skirts | 157, 158 |
| Petticoats—Child's | 195 |
| " Dress Slip | 188 |
| " Plain | 188 |
| " Shaped | 188 |
| Picoted and Whipped Edges | 109 |
| Pillow Case—To repair | 223 |
| Pillow Slips—To repair | 223 |
| Piping | 277 |
| " Decorative Joins with | 127 |
| Placket—Wrapped Hem | 114 |
| Pleats | 146 |
| " Box | 147 |
| " Machine-made | 147 |
| " Knife | 147 |
| " Patterns for | 58 |
| Pleated Skirt | 73 |
| Pleated Trimmings—Narrow | 39 |
| Pockets | 160 |
| " Flap or Patch | 161 |
| " Jeated | 162, 163 |
| Pompons and Tassels | 297 |
| Press Studs | 128 |
| Pressing | 139 |
| " Shrinking | 140 |
| " Tools for | 138 |
| Purse and Handbag in Leather | 288 |
| Pyjamas—Ladies | 189 |
| " Man's | 190, 191 |
| Q | |
| Quilting—English | 317 |
| " Italian | 317 |
| Quiltings for Linings | 36 |
| Quilts—Padded | 282 |
| " Plain | 283 |
| " To repair | 223 |
| R | |
| Renovating Belts | 159 |
| " Bodices | 227 |
| " Garments | 225 |
| " Skirts | 228 |
| " Sleeves | 226 |
| Repairing Bed Linen | 223 |
| " and Renovating | 224 |
| Revered Collar | 80 |
| Revers | 172 |
| Ribbon Ruching | 145 |
| Ribbons and Tapes—Sewing | 208, 209 |
| Rompers—Pattern for | 194 |
| Rouleau—Faggot-stitched | 105 |
| " Trimming from | 145 |
| Ruching as Trimming | 145 |
| Rucked Band | 283 |
| Ruffling | 38 |
| Rugs | 286 |
| " Embroidered | 284, 285 |
| " To Mend | 304 |
| " Wool-cutting | 286 |
| Run and Fell Seam | 46 |
| Running—Fly | 12 |
| " Ordinary | 12 |
| Runnings—Threaded | 142 |

| | |
|--|----------|
| S | |
| Scallops as Edgings | 204, 205 |
| Seam—Bound | 48 |
| " in Chair Covers | 278 |
| " Faggot Stitch—Straight | 51 |
| " " Zig-zag | 50 |
| " To Fit | 21 |
| " on Flannel | 198 |
| " Flat | 197 |
| " with Pinked Edges | 47 |
| " French | 44 |
| " in Knitted Fabric | 249 |
| " Lapped | 49 |
| " Machine-neatened | 45 |
| " Pinning | 16 |
| " Points and Corners | 123, 124 |
| " Run and Fell | 46 |
| " Tacking | 17 |
| " Tailored | 167 |
| Sewing Hints | 305 |
| Sewing Machine—see Machine | |
| Shaped Edgings | 105 |
| Sheets—To repair | 223 |
| Shell Edging | 110 |
| Shirring or Gauging | 151 |
| Shirt Blouse | 72 |
| Shirt—Man's | 192, 193 |
| Shoulder Straps | 164, 165 |
| Shrinking | 140 |
| Skirt Block | 70 |
| " To Fit | 22 |
| " Flared | 74 |
| " Petersham Bands on | 157, 158 |
| " Pleated | 73 |
| " Renovating | 228 |
| " Wrap-over | 75 |
| Sleeping Suit—Child's | 211 |
| Sleeves—Armholes, Setting into | 87 |
| " Block—Graph for | 64 |
| " " To make | 68 |
| " Close-fitting, Block for | 69 |
| " Finishings Without Cuffs | 86 |
| " To Fit | 22, 23 |
| " Renovating | 226 |
| " Setting into Cuffs | 85 |
| " Various Styles of | 83, 84 |
| Slip—Slim-fitting | 187 |
| " Dress | 188 |
| Smocking—Designs for | 154 |
| " Honeycomb | 154 |
| " in Knitting | 242 |
| " Preparing the Material | 152, 153 |
| " Reed | 154 |
| Socks—To Knit | 246, 247 |
| Soft Furnishings | 280 |
| Stains—To Remove | 233 |
| Stem Stitch | 143 |
| Straps Let Into Material | 106 |
| " Shoulder | 164, 165 |
| Stitchery—Patterns | 272, 273 |
| Stitches—Decorative | 141, 257 |
| Straight Collar | 80 |
| Suspender Belt | 184 |
| T | |
| Tabby Weaving | 300 |
| Table Linen—Mending | 216, 217 |
| Table Mats—To make | 263 |
| Tacking Seams | 17 |
| Tailor Tacking—Outlining by | 18 |
| Tailoring | 166-178 |
| " Buttonholes | 167 |
| " Collars | 173 |
| " Fine Drawing | 167 |

| | |
|---------------------------------------|----------|
| Tailoring—Linings | 174, 175 |
| " Padding | 176, 177 |
| " Private Stitching | 167 |
| " Renting | 167 |
| " Revers | 172 |
| " Seams | 167 |
| " Stooting | 167 |
| Tape—Ties for Fine Material | 307 |
| " Trimming by | 107, 108 |
| " Woven Initials in | 303 |
| " and Ribbons—Sewing | 208, 209 |
| Tassels and Pompons | 297 |
| Tea Cosey—To make | 42 |
| Templates | 270 |
| " Designs to Copy | 271 |
| " Transferring Designs | 298 |
| Thread for Embroidery | 269 |
| Ties | 136 |
| " as Trimmings | 137 |
| Tools to Choose | 9, 10 |
| " for Drafting | 65 |
| " for Embroidery | 252 |
| " for Household Furnishings | 274 |
| " for Leather Work | 287 |
| " for Mending | 215 |
| " for Millinery | 292 |
| Tooling in Leather Work | 289 |
| Thonging in Leather Work | 289 |
| Tracing—Outlining by | 14, 15 |
| Trimmings | 145 |
| " for Millinery | 296 |
| " Narrow-pleated | 39 |
| Trousers—Boy's | 213 |
| Trunks | 185 |
| Tucks as Darts | 52 |
| " Hand | 155 |
| " Machine | 40 |
| " and Arrow Heads | 156 |
| Turning Garments | 178 |
| Turnings—Cutting out with | 19 |
| " " without | 20 |
| Twills—Weaving | 302 |
| U | |
| Underwear—(see Patterns) | |
| V | |
| V-shaped Collar | 80 |
| Velvets—Pressing | 139 |
| W | |
| Waist and Yoke Joins | 121 |
| Weaving | 299 |
| " Check Patterns | 301 |
| " Designs to Copy | 300-302 |
| " Tabby | 300 |
| " Twills | 302 |
| Webbing—Carpet, Belts from | 159 |
| Whipped and Picoted Edges | 109 |
| Widening with Straps | 106 |
| Wool—Patching | 220 |
| " Rugs | 284-286 |
| Woolen Cloth—Mending | 218 |
| Woollens—Enlarging | 232 |
| Worked Buttonholes | 130 |
| Wraps—Continuous | 113 |
| Wrap-over Skirt | 75 |
| Y | |
| Yoke and Waist Joins | 121 |
| Z | |
| Zipp Fastener—Inserting | 112 |

